BHĀSA'S

ŪRUBHAṄGAM

AN ONE ACT PLAY

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Samskrita Sahitya Sadana
2, DEVAPARTHIVA ROAD, CHAMARAJAPURAM
MYSORE — 4

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ऊरुभङ्गम्

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With Introduction, Translation, Notes, &c.
by
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INTRODUCTION

A. BHASA: HIS DATE, LIFE AND WORKS

1. THE BHĀSA PROBLEM

Bhāsa was known by reputation through several references[1] to him by merited writers such as Kalidāsa[2] and Bāṇa,[3] until 1912, when[4] the late Pandit Ganapati Sastry of Trivandrum published the following thirteen[5] Sanskrit plays—

a) Three plays based on the Brihatkatha—

1. Pratijñā Yaugandharāyaṇa
2. Svapnavāsavadatta 3. Avimāraka

b) Two plays based on the Ramayana—

4. Pratimā 5. Abhiṣeka

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[1] Twenty five different references to Bhāsa and his works are collected together in Appendix C to Devadhar's edition of the plays entitled 'Bhāsa-nātaka-cakram.'

[2] 'प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धान्....'— मा० मिलम्०

[3] सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ —Harṣacarita

[4] The Pandit states in his 'Bhāsa's plays—A critical Study,' that he came across a palm leaf manuscript of ten *Rūpakas* in 1909 and that in a subsequent tour he secured Mss. of the other three plays Nos. 4, 5 & 8 above. All the plays were first published in the Trivandrum Sanskrit Series.

[5] A play called *Yajñaphalam* dealing with the story of the Bālakāṇḍa of the Rāmāyaṇa was published in 1941 and attributed to Bhāsa by its editor Rājavaidya Jīvarāma Kālidāsa Sastri of Gondal.

c) Six plays based on the Mahabharata—

6. Madhyama-vyāyoga 7. Pañcarātra
8. Dūta-vākya 9. Dūta-ghatotkaca
10. Karṇa-bhāra 11. Ūrubhaṅga

d) One play based on the story of Krishna—

12. Bālacarita

e) One play based on folk-lore—

13. Cārudatta (a fragment)

None of these plays bore the name of the author. Hence the learned editor, adducing some arguments, put forth his view that—

(1) All the thirteen plays formed the work of one and the same writer.

(2) *That* writer was the great Bhāsa owned by Bāṇa and Kālidāsa as their worthy predecessor.

(1) All the Thirteen Plays by a Single Author—

A close examination of these plays reveal that there are several common features among them —

1. All the plays begin with the stage-direction 'नान्द्यन्ते ततः प्रविशति सूत्रधारः'. After this, a benedictory verse is found, with which the *Sūtradhāra* commences the prologue of the play. But the classical plays open with the benedictory verse, after which the *Sūtradhāra* is introduced with the direction ततः प्रविशति सूत्रधारः. Another strange feature of the opening stage-direction in all these Trivandrum plays is the repetition of the same idea in अन्ते and ततः

2. The customary practice of mentioning the names of the author of the play, his patron, etc. in the prologue is totally absent in these plays.

3. Prologues, usually called प्रस्तावना, are termed स्थापना here.[6]

4. The *Bharatavākya* is the same[7] in most of these plays.

5. The style and language of all these plays are strikingly similar.

6. In many of these plays the device of 'Unintentional dramatic replies' (पताकास्थान) and the figures of speech मुद्रा (*Paranomasia*) for the opening verse, are used.

7. The same names of minor characters, the same type of grammatical irregularities, the same

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[6] Karṇabhāra is an exception, where it is called प्रस्तावना. The Pratijñā has a variant *Āmukham* for Sthāpanā and there is no such expression at all in the case of Bālacaritam; see Critical study, page 10 and Paranjpe's note on Sthāpanā in his edition of Madhyamavyāyoga.

[7] इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् । महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ।। is the भरतवाक्य in Svapna., Bāla. and Dūtavākya. and भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु । इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ।। in Pratijñā, Avimāraka, Abhiṣeka and Pañca *l* 2. Only the seven plays mentioned above have 'राजसिंहः प्रशास्तु नः' in their Bharatavākya. The Pratimā and the Karṇabhāram have merely 'राजा भूमिं प्रशास्तु नः' In all these plays, we have the word *Bharatavākyam* before the valedictory verse excepting in the case of Pañcarātram. There is no such verse in the Cārudatta and Dūtaghaṭotkaca, while in the MV., the last verse simply refers to *Upendra*, and in the Urubhaṅgam there is a split verse at its end.

[8] See Pañca, Pratijñā, Svapna and Pratimā.

ideas, sentences and expressions[9] repeat themselves in these plays.

8. Bharata's rules of dramaturgy are not observed in these plays, in as much as deaths, duels and battles are shown and water is actually brought on the stage.

9. Stage directions are many a time wanting and to be supplied by the readers.[10] The directions given are very brief and indicate rapid action, as in '*Exit and re-enter.*'

10. The names of the plays are to be found only at the end (in the colophon).

These striking similarities in the thirteen plays naturally declare their common authorship.[11]

(2) Bhasa is the author of all these plays—

A careful study of these plays further reveals that—

(a) The grammatical and dramaturgical rules of Pāṇini and Bharata are not applicable to these

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[9] See Devadhar's 'Plays ascribed to Bhāsa, their authenticity & Merits,' where he has noted several such repetitions.

[10] Cf., for instance, in the Pratijñā ii [51], the direction *praṇipatya* is necessary at the beginning of the speech of the Kañcukiya, as the king says later ii [56] उत्तिष्ठोत्तिष्ठ etc In the Pañcarātra Act I, several persons are introduced to the king. The stage-direction relating to their appearance on the stage is not found.

[11] Prof. De appears to doubt even this. See his article 'The Dramas ascribed to Bhāsa' in I.H.Q. xvii pp 415 ff. R. V. Jagirdar maintains a similar view. See his 'Drama in Sanskrit Literature,' pp. 74 f.

plays, which fact shows that they must have been composed before those rules were framed.

(b) The frequent use of the Anuṣṭubh metre and the expletives च, तु, हि, etc. in the stanzas, the simplicity of diction (many a time inadequate to bring out the ideas intended), and the absence of the classical figures of speech take them near the epic style of the Rāmāyaṇa and the Mahābhārata.

(c) Many of the ideas contained in these thirteen plays have been borrowed and modified in their works by [12]Kālidāsa, [13]As'vaghoṣa, [14]S'ūdraka, [15]Vis'ākhadatta, and many others.

These and similar facts make the readers believe that the author of these plays must be anterior to Pāṇini, Bharata, Kālidāsa, S'ūdraka and such others. But who could he be ?

Among these thirteen plays, there is one by name *Svapnavāsavadatta* which is ascribed to Bhāsa by Rājas'ekhara in this stanza of his—

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥ — सूक्तिमुक्तावली

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[12] See Gaṇapati Sastri, Op. cit. and his Introduction to Svapnavāsavadatta and Pratimā.

[13] Pratijñā I 18 has been transformed by As'vaghoṣa in the following stanza of his Buddhacarita, XII 60

काष्ठं हि मथ्नन् लभते हुताशं भूमिं खनन् विन्दति चापि तोयम् ।
निर्बन्धिनः किञ्चन नास्त्यसाध्यं न्यायेन युक्तं च कृतं च सर्वम् ॥

[14] See Pusalkar Op. cit., pp. 155 ff.

[15] *Mudrārākṣasa* is probably the outcome of Vis'ākhadatta's study of Bhāsa's Pratijñā.

This coupling of one of the plays with the name of Bhāsa establishes that all the other works too (claiming the same authorship) must be by Bhāsa, who alone has to his credit a Nāṭaka-cakra.

Bāṇa observes in his *Harṣacarita*—

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

'Bhāsa gained as much fame, by his plays begun by the stage-directors, containing many and varying characters, and stirring dramatic episodes, as by (the erection of) temples constructed by architects, with several stories and banners.' The Trivandram plays have all the above features and hence they must be by Bhāsa. This Bhāsa must be the same as the one owned by Kālidāsa as his predecessor and spoken of as a [16]*muni* by Jonarāja.

These two views of the Pandit were discussed in learned journals by scholars,[17] both Indian and foreign. The result was that almost all concurred with the Pandit regarding the common authorship of these plays. As regards the other question, there came up [18]three different views; viz.,—

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16 'सोऽग्निरपि भासमुनेः काव्यं विष्णुधर्मान्मुखात्त्यक्तवान् नादहदित्यर्थः' while commenting on the following verse of Jayānka (12th cent. A.D.) in his Pṛthvīrājavijaya—

भासकाव्यसंहारविधौ खलानां दीप्तानि वह्नेरपि मानसानि ।
भासस्य काव्यं खलु विष्णुधर्मान् (?) सोऽप्याननात्पारतवन्मुमोच ॥

17 For a bibliographical note of publications on Bhāsa, see Appendix I to A.D. Pusalkar's 'Bhāsa—A Study'

18 Scholars such as Prof. Keith, Thomas and Paranjpe supported the Pandit's view; Prof. Kane, Dr. Barnett,

1. All the thirteen plays are the works of Bhāsa.
2. None of the 13 plays can be ascribed to Bhāsa.
3. The material available to prove the authorship of the plays are inadequate and hence the evidences adduced so far are not at all conclusive.

Scholars who opposed the Pandit's view pointed out that—

a) The features of Bhāsa's plays mentioned in Bāṇa's verse are found also in many[19] other South Indian plays, and hence cannot be a conclusive proof.

b) None of the plays can be Bhāsa's; for, the *Svapnavāsavadatta* of this group does not contain the following stanza quoted from Bhāsa's play of the same name, by Rāmachandra in his Nāṭyadarpaṇa

[20]पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

Rama Pisharodi and Krishna Pisharodi opposed it; some others like Dr. Sukhtankar and Prof. Winternitz opined that the evidences adduced by either group were not conclusive.

[19] See S'aktibhadra's Ās'caryacūdāmaṇi, Nīlakaṇtha's Kalyāṇa Saugandhikā, Kulas'ekhara-varma's Tapatī Svayamvara and also the anonymous play Viṇāvāsavadatta (a fragment in 3 Acts) published by Prof. Kuppuswami Sastri in the Journal of Oriental Research, Madras, 1931.

[20] This stanza was later inserted by Pt. Ganapati Sastri into a relevant context of the 4th Act of Svapna, bringing out a 2nd edition of the play. It must be noted here that another stanza beginning with चिरप्रसुप्तः कामोऽयं etc. cited in the Bhāvaprakās'ikā as from the Svapnavāsavadatta is found in the present play (Act VI).

These diverse views of the two sections of scholars naturally led to the third view mentioned above, of a few cautious scholars.

Arguments and counter arguments defending their own stand and refuting their opponents' were put forth by the two diverse groups in a series of articles for a long time. This only made the problem of the authorship more and more complicated.

Thus, to this day, this question of Bhāsa's authorship has not been answered conclusively and hence it is regarded as an unsolved problem.

2. DATE OF BHĀSA

Bhāsa must be earlier than both Kālidāsa and Bāṇa who refer to him by name as observed already, and later than Vālmiki upon whose Rāmāyaṇa he has drawn for the theme of his two dramas, viz., Pratimā and Abhisheka. But Kālidāsa's date is still indefinite. If Dr. Peterson holds that "Kālidāsa stands near the beginning of the Christian Era, if indeed he does not overtop it," Dr. Kern places him in the latter half of the 6th cent. A.D. Bāṇa's date however, is almost definitely known to be the closing part of the 6th and the beginning of the 7th cent. A.D. So, at any rate, Bhāsa's date cannot be later than the 6th cent. A D. As regards the date of Vālmiki too, scholars differ. Prof. Keith[21] is inclined to think that Vālmiki lived earlier than the 4th cent. B.C. and that those who improved on him were during the

[21] See his History of Sanskrit Literature.

period 400-200 B.C., while Prof. Jacobi assigns him to a date earlier than the 5th cent. B.C.

These two limits of Bhāsa's date are almost universally accepted; but there has been much diversity in the opinion of scholars regarding the exact date of Bhāsa. Some feel that he should be closer to Kālidāsa, while others feel that he is closer to Vālmiki. The learned editor of Trivandrum has pointed out that Bhāsa must be definitely before Pāṇinī and Bharata, as their rules of grammar and dramaturgy are sometimes not applicable to his plays. Again Pāṇinī's date is not known definitely. Keith places him in the 4th cent. B.C. Accepting this date of Pāṇinī, if Bhāsa is prior to him, Bhāsa will have to be assigned to the 5th cent. B.C. at the latest.[22]

But it may not be right to argue that Bhāsa is anterior to Pāṇinī or Bharata, just because their rules of grammar and dramaturgy do not hold

[22] Date of Bhasa according to different scholars—

Ganapati Sastri, Haraprasada Sastri and Pusalkar	6th cent. B.C.
Jagirdar, Kulakarni	3rd cent. B.C.
Jayaswal, Chaudhury, Dhruva	2nd-1st cent. B.C.
Konow, Sarup, Weller	2nd cent. A.D.
Keith, Jolly, Jacobi, Banerji Sastri and Bhandarkar	3rd cent. A.D.
Lisney and Winternitz	4th cent. A.D.
Shankar	5th-6th cent. A.D.
Devadhar, Barnett, Hirananda Sastri, Nerurkar and Pisharoti	7th cent. A.D.
Kane	9th cent. A.D.
Ramavatara Sarma	10th cent. A.D.
Rangacharya Reddy	11th cent. A.D.

Note :-- Prof. Macdonell has not expressed his view regarding Bhasa's date.

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good[23] in the case of Bhāsa's works. Has not Pāṇinī taken into account all the words in the forms they were known to have been used before him? If Bhāsa were anterior to him how could the forms so frequently used by him be overlooked by Pāṇinī? The same argument holds good with regard to Bharata also. Hence, it would be safer to hold that Bhāsa must have been a contemporary of Pāṇinī or Bharata and lived in a country far away from where those two lived.

3. WAS BHĀSA A SOUTH INDIAN ?

A few enthusiastic South Indian Scholars[24] have tried to show that Bhāsa was a South Indian and claim him for Kerala in particular. Their contention is that—

(1) All the thirteen plays were found in Kerala.
(2) Sītā is not with Rāma when he is to be consecrated (in the Pratimā), while the practice in all places except Kerala is to have the couple together on such an occasion.
(3) The terms सम्बन्ध (in Pratijñā), विचार (in Avi) and आम् are used in the Malayālam sense.
(4) The maternal uncle is much honoured. Avimāraka bows twice to his maternal uncle, which speaks of the Marumakkathayam practice.

and hence Bhāsa must be from Kerala.

[23] This is presuming that Bhāsa would not have deviated from such rules, if he were aware of them.

[24] See Pusalkar Op. cit. pp. 52ff. and A. D. Pisharoti's 'Bhāsa's Works : A Criticism.'

But these arguments are not quite convincing. The mere fact that some manuscripts were discovered for the first time in a certain place cannot establish that their anonymous author was a native of that place. Sītā's absence from the consecration scene (and even her ignorance of her husband's consecration) is to be explained as a dramatic contrivance. As regards the terms संबन्ध, विचार etc., there is no reason why we should not believe that these Samskṛt words had once the meaning in which they are used in these plays. The special honour to the meternal uncle is only what is prescribed by the Dharmas'āstras.[25]

Thus, none of the arguments advanced to prove that Bhāsa was a South Indian stands. On the other hand all the characters of his plays, names of cities, rivers, mountains etc. are northern, which may go to show that he was a North Indian. The discovery in Northern India of Yajñaphalam[26], which also is being ascribed to Bhāsa, may add weight to this view.

4. LIFE OF BHĀSA

Precious little is known about Bhasa's life. All that can be said about him is that he is a very ancient writer, even a *Muni* of the class of Vyāsa or Vālmiki. He has strong predilections for the Viṣṇuite cult. He loves Brahmanical rites and customs and often refers to the prominence of the Brahmins. His regard for the Brahmins and their

[25] See Manu II 130; Bodhāyana I 3, 45; Āpastamba I 14-11; Vasiṣṭha XI 2, XIII 41; Gautama V 27.

[26] See note 5 *supra*.

piety is very great. In the Bālacarita, Kamsa says calmly — 'I take even an untrue word of a Brāhmaṇa to be a true one.' The home was the place of women according to Bhāsa.

Bhāsa is a vehement advocate of Dharma. He believes in the principle 'धर्मो रक्षति रक्षतः'. That is why he makes Yaugandharāyaṇa in the Pratijñā exclaim — 'भूमिर्भर्तारमापन्नं रक्षिता परिरक्षति'. In the Pañcarātram, Duryodhana points out that it is false to say that Heaven is to be gained only by the dead and asserts that 'Heaven is not invisible, but is here and yields its manifold fruits. If truth were to stand even in respect of solicited alms, all men shall stand.'

Bhāsa stresses on gifts and sacrifices. In the Pañcarātram, Duryodhana is represented as performing a great sacrifice and making profuse gifts, the final gift being that of half his kingdom to his own teacher Droṇa. Karṇa observes that the great kings such as Ikṣvāku, Śaryāti, Yayāti and Rāma though dead, still live through sacrifices. The following statement of Karṇa in the Karṇabhāram is an ever memorable one—

शिक्षा क्षयं गच्छति कालपर्ययात्
सुबद्धमूला निपतन्ति पादपाः ।
जलं जलस्थानगतं च शुष्यति
हुतं च दत्तं च तथैव तिष्ठति ॥ २२ ॥

Bhāsa often feels that *Fate* baffles all human efforts. 'जाग्रतोऽपि बलवत्तरः कृतान्तः' 'चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः' 'कः कं शक्तो रक्षितुं मृत्युकाले' — (Svapna vi 10) are a few of his statements which can be noted in

this connection. All the same he is not a fatalist. He has vehemently expressed his conviction that proper efforts are bound to fructify, in the following statement of Yaugandharāyaṇa—

काष्ठादग्निर्जायते मथ्यमानाद्
भूमिस्तोयं खन्यमाना ददाति ।
सोत्साहानां नास्त्यसाध्यं नराणां
मार्गारब्धाः सर्वयत्नाः फलन्ति ॥ Pratijñā i [171]

5. WORKS OF BHĀSA

Mention has already been made of the thirteen plays ascribed to Bhāsa. Another play called Yajñaphalam[27] dealing with the story of the Bālakāṇḍa of the Rāmāyaṇa has been published in 1941 and attributed to Bhāsa. There seems to be however, a belief that Bhāsa wrote as many as twenty three[28] dramas among which [29]Mukuṭatāditaka and Udāttarāghava[29] had a place.

About 13 stray verses[30] are attributed to Bhāsa. Of them, *five* are found in the S'ārṅgadharapaddhati, *four* in the Subhāṣitāvalī, *three* in the Saduktikarṇāmṛta and *one* in the Sūktimuktāvalī.

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[27] See note 5

[28] See R.V. Krishnamachariar's Bhūmikā (P. XXXIII) to Priyadars'ikā (V.V. Press, Srirangam)

[29] But Mukuṭatāḍitaka and Udāttarāghava are now attributed to Bāṇa and Mayūra respectively.

[30] *One* of these verses occurs in the *Mattavilāsa* and *four* are attributed to other authors by other anthologists. This proves the notoriously unreliable character of anthological attributions. See F.W. Thomas J.R.A.S. 1927 p. 883 f.

None of these verses is found in any of the Bhāsa plays discovered so far. This cannot be a disproof of Bhāsa's authorship of those plays, for, we may yet hope to discover more works of Bhāsa where these verses may be found.

6. STYLE OF BHĀSA

Bhāsa always employs a simple, elegant and at the same time, a direct and forceful style for everything that he writes. His verses, as well as his prose, are easy to understand in as much as the words employed are very simple. He is very brief in his expression which is sometimes inadequate to bring out clearly the idea contained therein. He scrupulously avoids the use of long compounds.[31] The speeches of his characters are generally short but pointed and hence very effective. He is fond of repeating the same expressions, phrases, sentences and even stanzas in the course of almost all his works. He sometimes puns[32] on words. He employs only simple figures of speech. His plays abound in beautiful Subhāṣitas and pithy proverbial statements. He effectively employs the पताकास्थान device, (that is, unintentional dramatic replies), in specially selected episodes. His descriptions although long sometimes, are splendid and picturesque.

Bhāsa expresses things directly and in a simple and lucid language. He does not generally indulge in artificiality and rhetorical conceits.[31] There is

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31 Ūrubhaṅgam is an exception.

32 See Svapnavāsavadatta ii 7 and ii 10

something remarkably charming in every statement of his. His humour is subtle and original in appreciation of which, Jayadeva called him the 'gentle smile of the goddess of poetry.'[33]

7. GENERAL

In every one of his thirteen plays, Bhāsa displays his originality. Although he draws the subject matter in very broad outlines from popular sources, he invariably presents it in his own way, changing it completely in many cases for the better. For instance, in his *Pañcarātram*, he makes Duryodhana give away half of the kingdom to Droṇa as *Gurudakṣiṇā*, which is of course handed over by Droṇa to Yudhiṣṭhira. Thus, the great Mahābhārata war is altogether avoided. *The Statue House Scene* in the Pratimā, and *the Dream Scene* in the Svapna are two of the many beautiful creations of Bhāsa.

A remarkable feature of these plays is that they are all actable without making any additions or omissions. Some scholars even maintain that the now published versions of the plays are only stage-adaptations of the more elaborate originals of Bhāsa. There is a predominance of male characters in these plays, while it is not so in the classical ones. Most of these exhibit a martial

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[33] यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरः
भासो हासः कविकुलगुरुः कालिदासो विलासः।
हर्षो हर्षः हृदयवसतिः पञ्चबाणः स बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥

—Prasannarāghava 1

spirit. The dialouges are crisp, to the point, and in an easy, flowing style. In every play, 'dramatic suspense' is so well maintained that, as the plays progress, the audience get more and more absorbed in them.

8. BHĀSA AND KĀLIDĀSA

Bhāsa no doubt has many excellences, but occupies a lower place than Kalidāsa at any rate. The very fact that Bhāsa was superceded by Kalidāsa and that generations of Indian scholars almost forgot Bhāsa is a proof that he is not the best of Indian poets. The difference between them lies in the very conception of dramatic literature. To Kālidāsa or Bhavabhūti *Rasa* is everything. However much Sanskrit dramas may differ in other respects, this unity of *Rasa* is common to them all. In Bhāsa on the other hand, to speak comparatively, it is lacking. In other words, we may say that, while in Bhāsa's dramas emotions are just evoked, in the later dramas emotions are evoked and idealised. In the former, we have the emotional state (*bhāva*) as an object of our contemplation, while in the latter we have those emotional states leading us on to the inner experience of detached joy (*rasa*). In fact, Bhāsa has greater claims to be compared with dramatists, like Shakespeare, who excel in sketching character or constructing plots, more than maintaining the unity of rasa. Kālidāsa's ideal is later and must have taken sometime to develop. If we should make due allowance for growth, we will have to assign to Bhāsa a date long anterior to Kālidāsa.

9. AIM OF THE SANSKRIT DRAMA

It is natural that, as students of English, we compare Shakespeare to our dramatists : but in all such comparisons it is necessary to guard ourselves against a possible mistake. We often assume that literary standards are of absolute value. It is wrong. Every nation develops its own ideal of art and it would be quite unreasonable to judge one author by standards which he did not recognise and perhaps deliberately set aside. We must admit that there is scope for diversity of ideals especially in a subject like art. If so, what is the ideal of a Sanskrit drama ? The answer to this question is contained in the word *Rasa*. Rasa generally denotes an emotional state. It also means an inner attitude of detached joy. It is only to the latter that the term Rasa is strictly applicable. In the other sense, the word to be used is Bhāva, i.e., an emotional state regarded merely as an object of our contemplation but not as experienced by us. This double significance in the word Rasa tells us what the theme as well as the aim of the Sanskrit poet is. The theme is emotion and the aim is so to represent it as to arouse in us spectators the kind of detached joy to which reference has been made above. This Rasa is peculiar in that it is invariaby of the nature of joy, no matter whether that emotion treats of something happy or tragic. The evoking of this joyful experience is the first and foremost task of the Sanskrit dramatist and the whole technique of his art is subordinated to it. But the aim of the English dramatist is to work in the fore-front the character-drawing. Here we see the difference between Shakespeare and the Indian dramatist.

4

THE ŪRUBHAṄGAM

Of the six Mahābhārata plays written by Bhāsa, the Pañcarātram alone is of three Acts; all the other five, including the Ūrubhaṅgam, are One Act plays. It is only Bhāsa who has so many One Act Sanskrit plays to his credit. The Ūrubhaṅgam, as the name itself suggests, deals with the defeat and death of the mighty king Duryodhana consequent upon the breaking of his thighs by Bhīma. The play actually ends with the death of the hero which is represented on the stage, although the convention in India has been that no play should end in death and that no death should be shown on the stage. Hence, it is obvious that the play was written as a pure tragedy for the Indian stage either in difiance of the existing convention, or at a time when such a convention had not yet come into being.

1. THE PLOT

Scene : SAMANTAPAÑCAKA

[Three soldiers describe the plain of the Kurukṣetra battle-field. One of them calls it the home of hostility, the touch-stone of valour, the abode of a warrior's honour and pride, the svayamvara hall for the heavenly nymphs to choose their partners, the death-couch of heroes, the sacrificial yard to offer human lives as oblation to fire and a straight road for kings to walk to heaven. Another refers to the ruggedness of the plain covered over with the huge bodies of slain elephants and the empty chariots inhabited by vultures. The third observes that the long fight, which took place as if it were a sacrifice, has been

over. The first then notices a particular spot of the field where birds with their blood-stained beaks are pecking at the dead bodies of the kings. Another soldier watches the collapsing of an elephant which was like the king's arsenal. The third refers to the jackals dragging down the dead warriors from their chariots.

A little further off is the Samantapañcaka which catches the attention of the soldiers next. All the three together speak of the fearful appearance of the place which is soaked with blood, and strewn over with a hurled mass of the several royal insignia and the numerous weapons mixed up with headless trunks. There are streams of blood to be crossed only by means of bridges of the bodies of slain elephants; horses are drawing chariots whose drivers have slipped down and owner-kings are slain. Trunks of warriors, whose heads are cut off, are rushing on by former force. Rider-less elephants are wandering aimlessly. Vultures are hovering in the sky with their huge and long wings unfolded. Reflections of the sun on the bright surfaces of the numerous weapons hurled about appear like a galaxy of stars fallen down to the earth. Even the faces of the slain princes appear lovely. One of the three soldiers exclaims — 'As death prevails over even such warriors as these, it is impossible for men involved in adversities to implant their power.' Another contradicts the statement and points out that Arjuna had established his power just a while before, by handing over numerous kings to death.

Just then a deep rumbling sound is heard by them. Wondering what it could be due to, they move about and observe that a mace-duel has started between Bhīma and Duryodhana and that it is watched over by Vyāsa, Balarāma, Kṛṣṇa, Vidura and such others. Each of the three soldiers observes the mace-fight with interest and awe. The

combatants receive terrific blows from the maces of each other. One of the soldiers remarks 'Duryodhana is the better trained, but Bhīma is the stronger.' Suddenly Bhīma falls down hit severely by Duryodhana. Seeing this Vyāsa is astounded. Yudhiṣṭhira is dismayed and Vidura is blinded with tears. Arjuna takes up his Gāṇḍiva and Kṛṣṇa gazes at the sky. Duryodhana mocks at Bhīma saying — 'Fear not, Bhīma. No hero strikes the foe who is prostrate in battle.' Just then, Kṛṣṇa, by striking his own thigh, makes sign to Bhīma. Bhīma catches the hint, rises and hurls his mace Citrāṅgada at Duryodhana's thighs. Duryodhana falls down, his thighs broken. Balarama grows furious at this foul play. So, at the suggestion of Vyāsa, Bhima is led away by Kṛṣṇa and the other Pāṇḍavas.]—*Viṣkambhaka*.

THE MAIN SCENE BEGINS NOW

Balarāma declares that he will bring about the end of Bhīma with his plough. But wounded Duryodhana crawls towards him like an infant and begs of him to give up his anger and to 'let the libatory clouds of the Kuru family live on', as 'all enmity, talks of war, and even ourselves have come to an end.' He further says 'Bhima has fulfilled his vow; my hundred brothers have gone to heaven; I am reduced to this state. Now, what can hostility achieve ?' Balarāma explains to him that Bhima's defeating him by trick before his very eyes has roused his anger. Duryodhana replies— 'In that case, I am not at all defeated. Know the truth. It is Kṛṣṇa, the darling of the world, who entered into that sharp mace of Bhīma, and gave me over to death.'

At this stage, Duryodhana's parents, the blind Dhṛtarāṣṭra and Gāndhārī, his queens Mālavī and Pauravī and his infant son Durjaya come to the battle-field searching for him. Dhṛtarāṣṭra exclaims — 'To-day, having heard that

my son was struck down deceitfully in a fight, my blind face has been made blinder with the eyes tearful from inside.' Seeing his own wives weep, Duryodhana feels miserable and says —'Before this, I hardly felt the pain of the mace-blow; now I feel it, as my wives have come into the war-field, their tresses exposed to view. Dhṛtarāṣṭra asks Gāndhārī if he, Duryodhana, proud of his family was visible to her. When she answers in the negative, he exclaims— 'To-day I am blinded, as I cannot see my son. O accursed fate ! having begot one hundred sons, all very steadfast and brave, resplendent with self-respect and valour and destructive to the enemy's ranks, does not this proud Dhṛtaraṣṭra deserve to get even for once the libation offered by a son ?' Gāndhārī hears this and sheds tears ceaselessly, thereby drenching the bandage on her eyes, the symbol of her devotion to her blind husband. Balarāma observes that, while her eyes had never yearned to see the faces of her sons and grandsons so far, her fortitude was now exhausted by grief for Duryodhana. Dhṛtarāṣṭra cries out—'Duryodhana, my son, the sovereign of the eighteen armies, where are you ?' Duryodhana says to himself— 'How great a sovereign I am to-day !' Dhṛtarāṣṭra again calls out— 'Come, O eldest of my hundred sons ! answer me.'

Duryodhana replies— 'Here I am coming' and tries to rise, but falls and says to himself — 'Alas ! this is a second blow to me. To-day when Bhīma hurled his mace at me, he did not rob me of my thighs alone, he robbed me also of my power to prostrate at my father's feet.' Gāndhārī asks Mālavī and Pauravī to find out Duryodhana.

Durjaya is leading Dhṛtarāṣṭra by holding the hem of his garment. Dhṛtarāṣṭra asks him to look for his father. The boy first replies that he is tired, but when told that he can rest on the lap of his father, he runs along joyfully and cries—'O father, where are you ?'

Duryodhana says to himself—'Oh ! he too has come. My love for my boy burns me. Ignorant of sorrows and accustomed to repose on my lap, what will Durjaya say on seeing me vanquished ? '

Durjaya sees him sitting on the ground and goes to him. Duryodhana asks him— 'Why did you come here, my son ? ' Durjaya answers — 'Because you have stayed away so long' and goes to sit on his lap. Duryodhana prevents him and breaks down in grief. Durjaya asks—'Why do you prevent me from sitting of your lap, daddy ? '

Duryodhana says — 'Leave your wonted seat, my son, and sit anywhere else. From today, this seat does not exist.'

'Where will the great king go then ? '

'I follow my hundred brothers.'

'Take me, too, there.'

'Go, my son; say so to Vṛkodara.'

'Come, great king; you are being looked for.'

'By whom, my son ? '

'By grand-ma, grand-pa and all the ladies of the harem.'

'Go, my son,—I am unable to come.'

'I will take you.'

'You are just a boy to do so, my son.'

Then Durjaya shouts out to the others —'The king is here.' Dhṛtarāṣṭra and the ladies go there. Durjaya says to them—'Here is the great king sitting on the ground.'

Dhṛtarāṣṭra passes his hands over his son. Gāndhārī softly asks—'My child Suyodhana, are you much tired ? '

'I am your ladyship's son, surely' replies he.

'Who is that ? ' asks Dhṛtarāṣṭra.

'She that gave birth to fearless sons' says Gāndhārī. Duryodhana asks his father not to be uneasy, but he replies —'How can I help being uneasy? Your hundred brothers proud of their valour and strength are already lost. Now, with your death all is dead!' and falls down.

Duryodhana consoles him, asks him to restrain his grief, as he had been slain while fighting face to face with the foe, and proudly says — 'I will move along to heaven with the same pride as I was born with.'

Balarāma notices the bitter grief of Dhṛtarāṣṭra and refrains from announcing himself to him.

Duryodhana says to Gāndhārī — 'I wish to prefer a request to your ladyship.'

'Speak out, my son!' — says Gāndhārī.

Duryodhana — 'Having bowed down, I tell you. If any merit is earned by me, you alone be my mother in another birth also.'

Gāndhārī says — 'My own desire has been voiced by you.' Duryodhana then turns to Mālavī and asks her not to weep, for, 'your husband has been struck down in the fight even as he never turned his face away from the foe.' To Pauravī, he enumerates his glorious deeds and tells her that she should not weep being the wife of such a man. He advises Durjaya to obey the Pāṇḍavas like himself, to honour Kuntī, Subhadrā and Draupadī as his own mother, and to offer the last libation to him, joining with the Pāṇḍavas.

Balarāma exclaims — 'Oh! Enmity has turned into repentance.'

Just then, Aśvatthāman comes there twanging his bow, enraged at the report that a fraud has been played on Duryodhana. He sees Duryodhana sitting there like the setting sun resting on a rock of the setting mount and

plunged in twilight, and asks him — 'What is this, O king of the Kurus ? '

Duryodhana replies — 'The fruit of discontentment.' As'vatthāmā announces that he intends killing Kṛṣṇa and all the Pāṇḍavas in a fight, but Duryodhana advises him—'Say not so. All the kings are lying on the lap of mother Earth; Karṇa has gone to heaven; Bhiṣma is dead; my hundred brothers have passed away and I am in this plight. So, O my preceptor's son ! keep aside the bow.'

As'vatthāmā wonders how even the proud spirit of Duryodhana could be removed by the mace-blow. But Duryodhana says —'Not so. Pride is the very body of kings. I chose war only for the sake of pride. But, take into account if the removal of my pride is not a negligible punishment for the numerous insults I have done them.' All the same, As'vatthāmā swears that he will destroy the Pāṇḍavas by waging a night war. Balarāma says — 'Once uttered by the preceptor's son, it should come to pass.' Then As'vatthāmā calls Durjaya and says — 'At the mere words uttered by a Brahmin, you be king of the kingdom inherited through the valour of your father and reconquered by the might of arms. At this, Duryodhana feels that his heart's desire is fulfilled. His end draws near; and he exclaims—'Here are my ancestors, my hundred brothers and Karṇa. Here is Abhimanyu, seated on Indra's elephant and scolding me. Nymphs such as Urvas'ī have come to receive me. Here are the oceans in personal form. These are the great rivers such as Gaṅgā. Here is the aerial car, a warrior's conveyance yoked with a thousand swans, sent by death to fetch me. Here, here I come ! ' and expires. A cloth is covered over his body. Dhṛtarāṣtra says that he will retire to the forests, while As'vatthāman departs intent on killing the sleeping Pāṇḍavas. Here the play ends with the pronouncement of the Bharatavākya.

2. THE SOURCE

In the S'alyaparvan which is the 9th book of the Mahābhārata, there is a section (lxxxii) called the Gadāyuddha-parvan containing the original account of the mace-fight between Bhīma and Duryodhana.

Duryodhana has concealed himself in a lake called Dvaipāyana but is somehow discovered and taunted by the Pāṇdavas. Duryodhana comes out and challenges them to fight with him one at a time as he was all alone and destitute of weapons. Yudhiṣṭhira tells him — 'Take whatever weapon you like and fight. If you slay any one of us, you will become king'. Duryodhana agrees to fight with any one on foot, and armed with a mace. Kṛṣṇa remarks that Yudhiṣṭhira has acted unwisely from compassion, for, no body can defeat Duryodhana in a fair fight. But Bhīma comes forward and defies the Kaurava hero. Both the combatants exchange hot words and are about to fall on each other, when Balarāma arrives. At his suggestion all move to the Samantapañcaka.

The princes form a circle round Bhīma and Duryodhana who first abuse each other and then fall to with their maces. Duryodhana breaks Bhīma's armour. Kṛṣṇa tells Arjuna that Duryodhana cannot be defeated in an honest fight. Therefore Arjuna slaps his left thigh and Bhīma catches the hint. At once he hurls his mace on the thighs of Duryodhana who falls down, his thighs broken. Bhīma abuses him and kicks him on the head. Yudhiṣṭhira restrains Bhīma saying—'Do not act sinfully. Duryodhana is a king. He is your

kinsman also. He is now fallen. This conduct o yours is not proper.' He addresses Duryodhan also solicitously. Balarāma blames Bhima fo breaking the rules of fighting and rushes toward him with his plough. Kṛṣṇa holds him back Balarāma mounts his chariot and moves off t Dvāraka.

Now hostilities come to an end. The Pāṇḍava have won. All shower their praises on Bhīma Kṛṣṇa asks them to disperse. Duryodhana abuse Kṛṣṇa for his cunning, saying—'You caused thi unfair act by reminding Bhima with a hint abou the breaking of my thighs. Do you think that I did not mark it when Arjuna hinted it to Bhima on your advice?' Kṛṣṇa answers suitably wit several reproaches. Duryodhana is glad that he ha enjoyed everything that the good deserve on eart and that he is proceeding to heaven with all hi brothers and well-wishers, and remarks—'You (my wretched enemies) will live in this unhappy world torn by grief and disappointed in hopes.' At thi all disperse to the Kuru camp. Kṛṣṇa is sent to Hastināpura in order to console Gāndhāri and Dhṛtarāṣṭra, and he returns soon to the Pāṇḍavas As'vatthāmā, Kṛpa and Kṛtavarma go to mee the dying king. As'vatthāmā swears that he wil destroy all the Pāṇḍavas. Duryodhana is highly pleased at this and consecrates him as his general.

Duryodhana survives that night and die peacefully the next morning on hearing that the five sons of Draupadī were slaughtered by As'vatthāmā.

3. CHANGES INTRODUCED BY THE DRAMATIST

On reading the play Ūrubhaṅga, it will be obvious that the dramatist has represented the story in a form which is entirely different from the one in the Mahābhārata. At the very outset we find that the mace-fight occupies a very minor place and that too in the introductory scene, viz., the Viṣkambhaka of this one-act play, while it forms the main theme of the Gadāyuddha-parvan of the epic. Details of what took place after Duryodhana's fall, which are all invented by the dramatist, form the main theme of the play. Kṛṣṇa himself gives the hint to Bhīma to hurl his mace on Duryodhana's thighs in this drama, while the hint is conveyed to Bhīma through Arjuna in the Epic. There is no mention of Dvaipāyana and Vidura in the original account; they are among the spectators of the mace-duel, in the play.

After the fall of Duryodhana, his two wives, and Dhṛtarāṣṭrā, Gāndhāri and Durjaya are made to appear in the battle-field and meet him, thus giving occasion to a very pathetic situation in the play, while all of them are in Hastināpura, several miles away from the Kurukṣetra, and Kṛṣṇa goes there to console the aged parents of the fallen warrior according to epic story.

Duryodhana of this play is a magnanimous hero filled with repentance for his past misdeeds. He does not revile Kṛṣṇa as in the epic. He appeals to Balarāma to allow the Kauravas to live. He is more than satisfied to hear that he is defeated only by a dishonest trick. He tries to appease the anger of A'svatthāman also and dissuade him from

his determination to destroy the Pāṇḍavas by a night-raid. In the Epic, we find Duryodhana consecrating As'vatthāman as his next general, thus endorsing his vow, while in the play As'vatthāman declares Durjaya king 'by a Brahmin's word, even without a consecration', which pleases Duryodhana immensely and helps him to die peacefully. According to the epic, Duryodhana dies only the next day, after hearing that the sons of Draupadī were slaughtered by As'vatthāman.

4. THE TITLE

The mace-fight which forms the main subject matter of the Gadāyuddha-parvan of the Epic is in this play only *related* in a preliminary scene. What is actually *represented* in the main play is the tragedy of Duryodhana's death consequent upon the breaking of the thighs *(Ūru-bhaṅga)* which he sustained in the fight. Thus Duryodhana is here a tragic hero. Bhīma, the victor in the Gadāyuddha, does not even appear on the scene. He is only spoken of, just as the gadāyuddha is described.

The play concerns only with Duryodhana, his parents, his wives, his infant son and his well-wishers The scene and the only scene of this one-act play presents to us an important man,—a king, whose thighs are broken, dying in the midst of his kith and kin surrounding him. Every word uttered by the wounded hero to his father, to his mother, to his son, to his wives or to his friends prior to his death is sure to remind us of his then pitiable state consequent upon his Ūru-bhaṅga, in contrast with his former kingly dignity.

The title Ūrubhaṅgam of this play bears out all these significances. The very term *bhaṅgam* in the title indicates clearly that the play is meant to be a tragedy,—a tragedy wherein the defeat of the self-possessed hero, marked by the fracture of his thighs, culminates in his pathetic death amidst a touching environment.

5. RASA

Though the Ūrubhaṅgam is a short one-act play, it embodies a number of Rasas. As a tragedy of the defeat and death of the mighty Duryodhana, the principal sentiment running throughout is pathos (Karuṇa). Even at the very outset, when the disabled Duryodhana with thighs broken and crawling towards Balarāma appears on the scene of the battle-field, a feeling of pity, a feeling of sympathy is evoked in us. This feeling grows the more when the aged and blind parents, accompained by the king's wives (who had never before come out of the palace) and his infant son, appear searching for their wounded son in that vast and ghastly battle-field. The pathos gradually grows further when they give vent to their feelings; and finally when child Durjaya finds out his daddy and proceeds to sit on his lap it reaches its height. This scene perhaps has no equal to it in the whole range of Sanskrit dramatic literature. Bhāsa is at his best here.

Significantly enough, Duryodhana dies here a very peaceful death. His heart's only desire is fulfilled by As'vatthāman's declaring Durjaya as king in his father's empire. He is perfectly serene (S'ānta) when he sees, just before dying, his

ancestors, the ocean, the rivers, the nymphs an the aerial car drawn by a thousand swans come t take him away.

The love of Duryodhana for his chil (*Vātsalya*) and his devotion to his parents ar remarkable. These go to accentuate the mai sentiment *Karuṇa*.

The preliminary scene (the Viṣkambhaka) set up in an entirely different mould. Here w have the *bhayānaka* and the *bhībhatsa* in the vivi description of the war-field covered over wit corpses and of the headless trunks walking fort by former momentum. The *Raudra* rasa remarkable in As'vatthāman's terrible rage a Bhīma's unfair blow at Duryodhana, and in h taking an oath to destroy the Pāṇḍavas. The *Vī* rasa is very significantly borne out in th description of the mace-fight between Bhīma an Duryodhana. Here again the latter wins th admiration of all for his adherence to a dharma yuddha.

[The violent rasas embodied in the preliminary scen are expected to add to the effect of the gentle rasas of th main scene by contrast or relief.]

6. TYPE OF THE PLAY

Whatever be the history of the origin an growth of the Sanskrit drama, we have to adm that the one-act play represents the first stage o its development. Five kinds of one act plays ar recognised under the Rūpaka variety of Sanskri plays. They are — (1) Bhāṇa (2) Vīthi (3) Aṅk

(4) Prahasana and (5) Vyāyoga[1]. The five one-act plays of Bhāsa too should therefore come under one or the other of the above kinds.[2] The Ūrubhaṅga is regarded as a Vyāyoga by some and as an Aṅka by others, as the play does not conform to the definition of any one kind. According to Dhanañjaya (Das'arūpa iii 60-61), a Vyāyoga is—

ख्यातेतिवृत्तो व्यायोगः ख्यातोद्धतनराश्रयः ॥
हीनो गर्भविमर्शाभ्यां दीप्ताः स्युर्डिमवद्रसाः ।
अस्त्रीनिमित्तसंग्रामो जामदग्न्यजये यथा ॥

while an Utsṛṣṭikāṅka is

उत्सृष्टिकाङ्के प्रख्यातं वृत्तं बुद्धया प्रपञ्चयेत् ॥
रसस्तु करुणः स्थायी नेतारः प्राकृता नराः ।
भाणवत्सन्धिवृत्त्यङ्गैर्युक्तः स्त्रीपरिदेवितैः ।
वाचा युद्धं विधातव्यं तथा जयपराजयौ ॥ —दशरूपे iii 70-72

Dr. Winternitz regards the Ūrubhaṅga as an *Aṅka* — an *Utsṛṣṭikāṅka*, meaning '*Bāṣpotsṛṣṭikāṅka*' — 'an one-act piece causing discharge of tears. The Kāvyānus'āsana explains this term thus—उत्क्रमणोन्मुखा दृष्टिर्जीवितं प्राणा यासां ताः उत्सृष्टिकाः शोचयन्तः स्त्रियः, ताभिरङ्कितः इति तथोक्तः (one which is marked by women who are grieving, i.e., whose sight, life and breath are about to flee away). These conditions are satisfied by the Ūrubhaṅga, but, at the same time, the death of the hero is represented on the stage which defies all conventions and countermands all definitions. Thus it is clear that this play does not

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[1] Some *Vyāyogas* have more than one Act. *Dima* is a variant of Vyāyoga and it contains four Acts.

[2] MV—Vyāyoga; KB and DGH—Aṅka; DV—Vyayoga or Vīthī.

come under any of the kinds recognised by writers on dramaturgy who altogether ruled out the provision for a tragedy in Sanskrit. Ūrubhaṅgam is therefore simply a tragedy and the only tragedy in Sanskrit dramatic literature.

7. GENERAL

The Ūrubhaṅgam has several merits in it, besides being a tragedy. Its language is remarkably simple and lucid (in the main scene); its plot is original, the dramatisation highly skilful, and the presentation admirable. There is no artificiality whatsoever. It presents real life, real persons, real environment and real feelings. This only speaks of the extraordinary ability of the dramatist Bhāsa. Bhāsa is not merely a great dramatist. He is also a great poet who ' plumbed the human heart in its depths as well as in its shallows.' That is why his depiction of emotions is always realistic and his characters are men and women with profund psychological insight.

Nature has its own special appeal to Bhāsa. He never looses sight of anything that is lovely or striking. He never fails to present to us exquisite pen-portraits of natural phenomena like the sun-set, moon-rise, the sky, the stars, the blossoming flowers.

Though a dramatist, Bhāsa is very good at narration. His narration is so grapic that the persons whose activities are so narrated, seem to the audience to be before their very eyes, although they never appear on the stage.

Bhāsa surpasses all the Indian dramatists at character-delineation. As already mentioned earlier (P. 20), he can very well be compared with dramatists like Shakespeare who are known for construction of plots and character-drawing. Bhasa's is a master hand even in the depiction of the different *Rasas*. His Ūrubhaṅgam is itself a good illustration of the skill of the poet in depicting a number of *rasas* without any conflict among them. His Svapnavāsavadatta is an excellent play where *Sṛṅgāra* and *Hāsya* are brought out ably. Another strange thing is that we find the unity of place, the unity of time and the unity of action, which are alien to the Indian drama, being adhered to in several of Bhāsa's plays. The Ūrubhaṅgam may be cited as an example.

The Ūrubhaṅgam is a good specimen illustrating all these great abilities of Bhāsa. All the same it must be pointed out that its first section, viz., the long Viṣkambhaka in the high-flown style of later classical writers and with several inconsistencies in description, makes any one feel that a good part of it is not by Bhāsa. It is not unlikely that later editors have tried their hands in adding descriptive verses of their own.

8. THE CHARACTERS

DURYODHANA—Duryodhana, the hero of the play Ūrubhaṅgam is a *dhīrodātta* nāyaka and far different from the epic Duryodhana who is a quarrelsome, conceited, boastful and wicked *dhīroddhata*.

The very first impression we get of Duryodhana is that he is a well trained and just warrior respecting scrupulously all the rules of fighting. His magnanimity is seen when he is reported to have said to the fallen Bhima 'न तु भीम, दीनं वीरो निहन्ति स्मरेषु, भयं त्यज'। That such a justice-loving noble minded hero should have died being hit foully immediately after his gesture of fairness is an irony of circumstances.

But Duryodhana, who is by nature proud and self-possessed, never grieves over his own fall. He repeatedly says that no body need weep over his death as it had come up in a fight from which he never turned his face away. Self-respect is everything to a king (मानशरीरा राजानः) is his own statement. As he says in the same context, he had taken to fight only to maintain his self-respect. He realises his helpless state only when he sees his own wives come to the battle-field, weeping and with tresses exposed to view, and regrets exclaiming 'भोः कष्टम्! यन्ममापि स्त्रियो रुदन्ति।'

Duryodhana sees things in their proper perspective. He has come to the conclusion that his fall is due to his own 'unsatiated ambition' and openly admits it in his reply[205] to As'vatthāmā. To Balarāma, he declares that he was made over to death only by Kṛṣṇa, the darling of the world, who suddenly entered into the sharp mace of Bhima. He is very much relieved to hear from Balarāma that he was conquered only by foul play and exclaims joyfully 'यद्येवं समवैषि मां छलजितं, भो राम नाहं जितः।'[91] He also realises the fruitlessness of

further hostility and appeases Balarāma's anger saying 'प्रतिज्ञावसिते भीमे, गते भ्रातृशते दिवम् । मयि चैवं गते वीर ! विग्रहः किं करिष्यति ?' He advises his own son also to respect the Pāṇḍavas and to be one with them. All this makes Balarāma exclaim [192] 'अहो वैरः पश्चात्तापः संवृत्तः !' Duryodhana tries to appease As'vatthāman too by laying bare the position of his own side bereft of all the eminent warriors and his own self reduced to a miserable plight, and asks him to keep aside his bow. But, when As'vatthāmā is firm in his resolve and, drawing his son Durjaya close to him, declares[222] 'Be thou king by a Brahmin's word, though without consecration,' Duryodhana is highly pleased and exclaims 'हन्त ! कृतं मे हृदयानुज्ञातम्' which may appear a little inconsistent with his earlier stand. But it is after all negligible in a loving father who is about to die in a few moments.

Duryodhana's love for his son is deep and inborn. He says to himself more than once [135, 140] सर्वावस्थायां पुत्रस्नेहो मां दहति । His parting advice to his son is full of feeling and pregnant with a sincere wish for his future well-being.

His affectionate devotion to his parents is remarkable. He regrets the fracture of his thighs only because it has deprived him of the power of prostrating to the feet of his father. His attachment to his fond mother is classic as he says to her—"Mother, if I have earned any *puṇya* you be my mother even in my next birth." His love for his wives is so great that he cannot bear their appearance on the battle-field. His last advice to them that they should not weep, having been the wives of a true hero, is very significant.

BALARĀMA— Balarāma, who is throughout called Baladeva in the Ūrubhaṅgam, is the elder brother of Kṛṣṇa and the teacher of Duryodhana in mace-fight. The plough is his dreadful weapon. He is always referred to as 'Bhagavān Halāyudha' by Duryodhana and significantly enough, he figures throughout the play. He watches with interest the mace duel between his pupil and Bhīma. And when the latter is hit down in the fight and all the distinguished persons witnessing are astounded, it is only Balarāma who brandishes his plough with a feeling of proud satisfaction. Next, when Bhīma hurls his mace at Duryodhana's thighs quite against the rules of war, he becomes so furious that, fearing danger from him, Kṛṣṇa and the Pāṇḍavas lead Bhīma away from there at Vyāsa's bidding. When Duryodhana himself explains to him how any further hostility was useless, he gives out that his anger is because of Bhīma's dishonest trick. A little later, on hearing Duryodhana's parting advice to his son Durjaya, he exclaims 'Oh, enmity has turned into repentance!' Balarāma also bears witness to As'vatthāmā's vow to destroy the Pāṇḍavas in a nocturnal fight and encourages him saying 'Once uttered by the preceptor's son, it should come to pass.' Such is his attachment to his pupil.

AS'VATTHĀMĀ — As'vatthāman is the son of Droṇa who is the सर्वक्षत्राचार्य. He is usually referred to as गुरुपुत्र by Duryodhana. Although appearing only for a short while in the play when all is over practically, he plays a significant role. Even as he enters, he is raging with fury at the news of

Duryodhana's ūrubhaṅga by a dishonest trick and takes a vow to destroy the Pāṇḍavas by raiding their camp in the night. Duryodhana tries in vain to appease his anger and to dissuade him from his foolish undertaking. But Balarāma who has been a witness to the vow encourages him saying — 'Once uttered by the preceptor's son, it should come to pass.' So, he fondly draws Durjaya, the infant son of Duryodhana, close to him and declares — ' Be thou king in thy father's kingdom by a Brahmin's word, even without a consecration.' This act of As'vatthāman abundantly pleases Duryodhana who exclaims ' My heart's desire is realised,' and dies peacefully.

DHṚTARĀṢTRA — Dhṛtarāṣṭra, the aged and blind father of Duryodhana, easily merits the pity of all when he is seen in the battle-field seeking for his only surviving son who also is on the verge of death. His grief is pathetic when he cries out— 'Having begot a hundred sons, should I not have my funeral oblation at the hands of at least one of them ?' He is much grieved to note that Balarāma should have borne witness to the perverse vow of As'vatthāman to destroy the Pāṇḍavas by a night-raid. Duryodhana's death fills him with disgust for the kingdom rendered worthless by the death of all his sons and makes him proceed to the penance groves.

DRAMATIS PERSONÆ

Male—

भटास्त्रय: — Three soldiers.
दुर्योधन: — Duryodhana, the Kaurava king.
बलदेव: — Balarāma, elder brother of Kṛṣṇa and teach
of Duryodhana.
धृतराष्ट्र: — Duryodhana's blind father.
दुर्जय: — Duryodhana's son; a boy.
अश्वत्थामा — Droṇa's son.

Female—

गान्धारी — Duryodhana's mother.
देव्यौ — Mālavī and Pauravī; the two wives of
Duryodhana.

Characters Mentioned—

Bhīma	*Dvaipāyana (Vyāsa)*	*Kṛṣṇa*
Vidura	*Yudhiṣṭhira*	*Arjuna*

श्रीः

ऊरुभङ्गम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

[2] सूत्रधारः—

भीष्मद्रोणतटां जयद्रथजलां गान्धारराजह्रदां
कर्णद्रौणिकृपोर्मिनक्रमकरां दुर्योधनस्रोतसं ।
तीर्णः शत्रुनदीं *शरासिसिकतां येन प्लवेनार्जुनः
शत्रूणां तरणेषु वः स भगवानस्तु प्लवः केशवः ॥१॥

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* शरासिसिकतां

BROKEN THIGHS

[1] *(At the end of the Nāndī, then enters the Stage-manager)*

[2] THE STAGE-MANAGER—May Lord Kes'ava be your float in ferrying over (the flood of) your foes,—the float by which Arjuna ferried over the river of his foes which had Bhiṣma and Droṇa for its banks, Jayadratha for water, the Gāndhāra king for its whirl-pool, Karṇa, As'vatthāman and

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ಊರುಭಂಗಂ

[1] (ನಾಂದಿಯ ಕೊನೆಯಲ್ಲಿ ಬಳಿಕ ಸೂತ್ರಧಾರನು ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[2] ಸೂತ್ರಧಾರ—ಭೀಷ್ಮದ್ರೋಣರೆಂಬ ದಡಗಳನ್ನೂ ಜಯದ್ರಥನೆಂಬ ನೀರನ್ನೂ ಗಾಂಧಾರರಾಜ (ಶಕುನಿ) ಯೆಂಬ ಮಡುವನ್ನೂ ಕರ್ಣ, ಅಶ್ವತ್ಥಾಮ, ಕೃಪರೆಂಬ ಅಲೆ ನಳ್ಳಿ ಮತ್ತು ಮೊಸಳೆಗಳನ್ನೂ ದುರ್ಯೋಧನನೆಂಬ ಪ್ರವಾಹ

3 एवमार्यमिश्रान् विज्ञापयामि । अये, किंनु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते ! अङ्ग ! पश्यामि ।

4 (नेपथ्ये) एते स्मो भोः ! एते स्मः ।

5 **सूत्रधारः**— भवतु, विज्ञातम् ।

6 (प्रविश्य) **पारिपार्श्विकः** — भाव, कुतो नु खल्वेते

7 **स्वर्गार्थमाहवमुखोद्यतगात्रहोमा † देहा**
नाराचतोमरशतैर्विषमीकृताङ्गाः ।

Kṛpa for waves, alligators and crocodiles, S'arāsa for sands and Duryodhana for its current. [1]

3 I respectfully announce thus to the honourable gentlemen. But, ah ! what is that ? Something like a voice is heard when I am absorbed in making the announcement ! Well, I will see.

4 *(Behind the curtain)*—Here we are; ho, here we are.

5 THE STAGE-MANAGER—Well ; I have understood.

6 *(Entering)* STAGE-ASSISTANT—Master, why, indeed, do these

7 men, —who are prepared to sacrifice their bodies in the

ವನ್ನೂ ಶರಾಸನೆಂಬ ಮರಳನ್ನೂ ಉಳ್ಳ ಶತ್ರುನದಿಯನ್ನು ಅರ್ಜುನನು ಯಾವ ದೋಣಿಯಿಂದ ದಾಟಿದನೋ, ಶತ್ರುಗಳನ್ನು ಜಯಿಸಬೇಕಾದ ಸಮಯಗಳಲ್ಲಿ ನಿಮಗೂ ಭಗವಂತನಾದ ಕೇಶವನು ಅದೇ ದೋಣಿಯಾಗಲಿ. [೧]

3 ಆರ್ಯಮಿಶ್ರರಲ್ಲಿ ಹೀಗೆ ವಿಜ್ಞಾಪಿಸುತ್ತೇನೆ. ಓ! ಇದೇನು ನಾನು ವಿಜ್ಞಾಪಿಸುವುದಕ್ಕೆ ತೊಡಗಿರಲು ಏನೋ ಶಬ್ದದಂತೆ ಕೇಳಿಸುತ್ತಿದೆ! ಒಳ್ಳೆಯದು ; ನೋಡುತ್ತೇನೆ.

4 (ತೆರೆಯ ಹಿಂದೆ) ಓ! ಇದೋ ಬಂದಿದ್ದೇವೆ, ಇದೋ ಬಂದಿದ್ದೇವೆ!

5 **ಸೂತ್ರಧಾರ**—ಒಳ್ಳೆಯದು ; ತಿಳಿಯಿತು.

6 (ಪ್ರವೇಶಿಸಿ) **ಪಾರಿಪಾರ್ಶ್ವಕ**—ಭಾವ, ಇದೇತಕ್ಕೋಸ್ಕರ

7 ಸ್ವರ್ಗಕ್ಕಾಗಿ ಸಮರಮುಖದಲ್ಲಿ (ತಮ್ಮ) ಶರೀರದ ಹೋಮ

मत्तद्विपेन्द्रदशनोल्लिखितैः शरीरैः
अन्योन्यवीर्यनिकषाः पुरुषा भ्रमन्ति ॥२॥

[8] सूत्रधारः — मारिष ! किं नावगच्छसि ? तनयशत†नयशून्ये दुर्योधनावशेषे धृतराष्ट्रपक्षे, पाण्डवजनार्दनावशेषे युधिष्ठिरपक्षे राज्ञां शरीरसमाकीर्णे समन्तपञ्चके,

† ०नयनशून्ये

van of battle for (attaining) heaven, whose limbs are jagged by hundreds of arrows and javelins, and who with their bodies scratched by the tusks of the infatuated lordly elephants, form the touch-stones of each other's valour,—wand:r about (here)? [2]

[8] THE STAGE-MANAGER-Don't you know, my lad? Now, when the side of Dhṛtarāṣṭra, bereft of the hundred sons and political wisdom, has only Duryodhana as its survivor, when the side of Yudhiṣṭhira has only the Pāṇḍavas and Janārdana (i.e., Kṛṣṇa) surviving, and when the *Samanta-pañcaka* is strewn over with the corpses of kings,—

ಮಾಡಲು ತೊಡಗಿರುವ, ನೂರಾರು ಬಾಣ ಮತ್ತು ತೋಮರಗಳಿಂದ ನಜ್ಜುಗುಜ್ಜಾದ ಅಂಗಗಳುಳ್ಳ, ಮದಿಸಿದ ಗಜೇಂದ್ರಗಳ ಕೊಂಬುಗಳಿಂದ ಪರಚಲ್ಪಟ್ಟ ಶರೀರಗಳಿಂದ ಕೂಡಿ ಪರಸ್ಪರ ವೀರ್ಯಕ್ಕೆ ಒರೆಗಲ್ಲಾಗಿರುವ ಈ ಪುರುಷರು ಸುತ್ತಾಡುತ್ತಿದ್ದಾರೆ? [೨]

[8] ಸೂತ್ರಧಾರ—ಮಾರಿಷ! ನೀನರಿಯೆಯಾ? ಧೃತರಾಷ್ಟ್ರನ ಪಕ್ಷವು ನೂರು ಜನ ಮಕ್ಕಳಿಂದಲೂ ರಾಜನೀತಿಯಿಂದಲೂ ಶೂನ್ಯವಾಗಿ ದುರ್ಯೋಧನನೊಬ್ಬನೇ ಉಳಿದಿರುವುದಾಗಿಯೂ, ಯುಧಿಷ್ಠಿರನ ಪಕ್ಷವು ಪಾಂಡವರು ಮತ್ತು ಕೃಷ್ಣ ಮಾತ್ರ ಉಳಿದಿರುವುದಾಗಿಯೂ, ಸಮಂತಪಂಚಕವು ರಾಜರ ಶರೀರಗಳಿಂದ ಮುಚ್ಚಿಹೋದುದಾಗಿಯೂ ಇರಲು,

9 एतद्रणं हतगजाश्वनरेन्द्रयौधं
सङ्कीर्णलेख्यमिव चित्रपटं प्रविद्धम् ।
युद्धे वृकोदरसुयोधनयोः प्रवृत्ते
यौधा नरेन्द्रनिधनैकगृहं प्रविष्टाः ॥३॥

(निष्क्रान्तौ)

10 स्थापना

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* एतद्रणाहतगजाश्व०

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9 The combat between Bhīma and Suyodhana havi come up, warriors have entered this battle-field, the prin pal dying house of kings, which, with the slain elephan horses, kings and warriors, looks like a worm-eaten pictu board with crowded paintings. [

(Exeunt ambo)

10 **Prologue**

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9 ಭೀಮ ದುರ್ಯೋಧನರ ಮಧ್ಯೆ ಯುದ್ಧ ನಡೆಯುತ್ತಿದೆಯಾಗಿ, ಯು ದಲ್ಲಿ ಕೊಲ್ಲಲ್ಪಟ್ಟ ಆನೆ, ಕುದುರೆ, ರಾಜರು ಮತ್ತು ಯೋಧರಿಂದ ಕೂಡಿದ ಒತ್ತೊತ್ತಾಗಿ ಬರೆದ ಚಿತ್ರಗಳುಳ್ಳ ಹುಳುಹೊಡೆದ ಚಿತ್ರಪಟದಂತೆ ಕಾಣ ತ್ತಿರುವ, ನರೇಂದ್ರರಿಗೆ ಸಾಯಲು ಏಕೈಕಗೃಹವಾಗಿರುವ ರಣರಂಗವನ ಯೋಧರು ಪ್ರವೇಶಿಸಿದ್ದಾರೆ. [

(ಇಬ್ಬರೂ ಹೋಗುತ್ತಾರೆ)

10 ಇದು ಸ್ಥಾಪನೆ

11 (ततः प्रविशति भटास्त्रयः)

12 सर्वे — एते स्मो भोः ! एते स्मः ।

13 प्रथमः —

वैरस्यायतनं‡ बलस्य निकषं मानप्रतिष्ठागृहं
युद्धेष्वप्सरसां स्वयंवरसभां शौर्यप्रतिष्ठां नृणाम् ।
राज्ञां पश्चिमकालवीरशयनं प्राणाग्निहोमक्रतुं
संप्राप्ता रणसंज्ञमाश्रमपदं राज्ञां नभःसंक्रमम् ॥४॥

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‡ वैरस्याकथनं

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11 *(Then enter three soldiers)*

12 ALL—Here we are, oh, here we are !

13 THE FIRST—We have arrived at this hermitage called battle-field, the home of hostility, the touch-stone of strength, the abode of honour and pride, during fights the hall of assemblage for choosing bride-grooms for the heavenly nymphs, the foundation for the gallantry of men, a hero's couch at the time of death for kings, the sacrificial yard for offering lives as oblations to fire and the pathway to heaven for kings. [4]

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11 (ಬಳಿಕ ಮೂರು ಜನ ಭಟರು ಪ್ರವೇಶಿಸುತ್ತಾರೆ)

12 ಎಲ್ಲರೂ—ಓ! ಇದೋ ಬಂದಿದ್ದೇವೆ, ಇದೋ ಬಂದಿದ್ದೇವೆ.

13 ಮೊದಲನೆಯವನು—ವೈರದ ವಾಸಸ್ಥಾನವೂ, ಬಲದ ಒರೆಗಲ್ಲೂ, ಅಭಿಮಾನ ಪ್ರತಿಷ್ಠೆಗಳ ಮನೆಯೂ, ಯುದ್ಧಕಾಲಗಳಲ್ಲಿ ಅಪ್ಸರಸ್ತ್ರೀಯರಿಗೆ ಸ್ವಯಂವರ ಸಭಾಂಗಣವೂ, ಮನುಷ್ಯರ ಶೌರ್ಯಕ್ಕೆ ಆಧಾರಶಿಲೆಯೂ, ರಾಜರಿಗೆ ಮರಣಕಾಲದ ವೀರೋಚಿತ ಶಯನವೂ, ಪ್ರಾಣಗಳಿಗೆ ಅಗ್ನಿಯಲ್ಲಿ ಹೋಮ ಮಾಡುವ ಯಜ್ಞಕುಂಡವೂ, ರಾಜರಿಗೆ ಸ್ವರ್ಗ(ಕ್ಕೇರುವ) ಮಾರ್ಗವೂ ಆಗಿರುವ ರಣರಂಗವೆಂಬ ಹೆಸರುಳ್ಳ ಆಶ್ರಮಸ್ಥಾನಕ್ಕೆ ಬಂದಿದ್ದೇವೆ. [೪]

14 द्वितीयः— सम्यग्भवानाह ।

15 उपलविषमा नागेन्द्राणां शरीरधरा धरा
दिशि दिशि कृता गृध्रावासा हतातिरथा रथाः ।
अवनिपतयः स्वर्गं प्राप्ताः क्रियामरणे रणे
प्रतिमुखमिमे तत्तत्कृत्वा चिरं निहताहताः ॥५॥

16 तृतीयः — एवमेतत् ।

17 करिवरकरयूपो बाणविन्यस्तदर्भो
हतगजचयनोच्चो वैरवह्निप्रदीप्तः ।

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14 THE SECOND—You have spoken rightly.

15 Bearing the (dead) bodies of huge elephants, the earth is uneven (as it were) with boulders; the chariots, whose owner-warriors are killed, have been made the dwelling places of vultures in every direction; and these kings slain,—being hit after doing for long every (glorious) thing face to face in the battle where activity means death, have attained heaven. [5]

16 THE THIRD—So it is.

17 The war-sacrifice is over;—that (sacrifice) which has

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14 ಎರಡನೆಯವನು—ನೀನು ಸರಿಯಾಗಿ ಹೇಳಿದೆ.

15 ದೊಡ್ಡ ದೊಡ್ಡ ಆನೆಗಳ (ಮೃತ) ಶರೀರಗಳನ್ನು ಹೊತ್ತ ಭೂಮಿಯು ಬಂಡೆಗಳಿಂದ ಏರುಪೇರಾದಂತೆ ಇದೆ. ಹತರಾದ ಅತಿರಥರ ರಥಗಳು ಒಂದೊಂದು ದಿಕ್ಕಿನಲ್ಲೂ ಹದ್ದುಗಳ ವಾಸಸ್ಥಾನವಾಗಿಬಿಟ್ಟವೆ. ವೀರೋಚಿತ ಕರ್ಮದಿಂದ ಮರಣವುಂಟಾಗುವ ರಣರಂಗದಲ್ಲಿ ಈ ರಾಜರುಗಳು ಎದುರೆದುರಾಗಿ ದೀರ್ಘಕಾಲ ವಿಧವಿಧವಾದ ಯುದ್ಧ ಕೌಶಲವೆಸಗಿ ಆಹತರಾಗಿ ಮಡಿದು ಸ್ವರ್ಗವನ್ನು ಪಡೆದಿದ್ದಾರೆ. [೫]

16 ಮೂರನೆಯವನು—ಅದು ಸರಿ.

17 ಶ್ರೇಷ್ಠವಾದ ಆನೆಗಳ ಸೊಂಡಿಲುಗಳೇ ಯೂಪಸ್ತಂಭ; ಬಾಣಗಳೇ

ध्वजविततविमानः* सिंहनादोच्चमन्त्रः * वितानः
पतितपशुमनुष्यः संस्थितो युद्धयज्ञः ॥६॥

18 प्रथमः— इदमपरं पश्येतां भवन्तौ ।

19 एते परस्परशरैर्हृतजीवितानां
देहै रणाजिरमहीं समुपाश्रितानाम् ।
कुर्वन्ति चात्र पिशितार्द्रमुखा विहङ्गा
राज्ञां शरीरशिथिलानि विभूषणानि ॥ ७ ॥

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the trunks of tuskers for sacrificial posts, arrows for the (properly) laid *darbha* grass, dead elephants for the piled up heaps of sacred fuel, hostility for the inflamed fire, banners for the floating celestial cars, war-cries for the loud *mantras*, and men who have fallen (slain) for the animal victims. [6]

18 THE FIRST—Look at this another thing, both of you.

19 These birds with beaks wet with flesh are causing the ornaments to become loose on the bodies of kings whose lives are ended by each other's shafts, and who, with their (dead) bodies, have occupied closely the yard of the battle-field. [7]

(ಶಾಸ್ತ್ರೋಕ್ತರೀತಿಯಲ್ಲಿ) ಹಾಸಿದ ದರ್ಭೆಗಳು; ಮಡಿದ ಆನೆಗಳೇ ಎತ್ತರವಾದ ಕಟ್ಟಿಗೆಗಳ ರಾಶಿ; ವೈರವೇ ಪ್ರಜ್ವಲಿತವಾದ ಅಗ್ನಿ; ಧ್ವಜಗಳೇ ಹಾರಾಡುತ್ತಿರುವ (ದೇವ) ವಿಮಾನಗಳು; ಸಿಂಹನಾದಗಳೇ ಘಟ್ಟಿಯಾಗಿ (ಹೇಳುವ) ಮಂತ್ರಗಳು; ಕೆಳಗೆ ಬಿದ್ದ ಮನುಷ್ಯರೇ ಯಜ್ಞಪಶುಗಳು,— ಹೀಗಿದ್ದ ಯುದ್ಧ ಯಜ್ಞವು ಸಮಾಪ್ತವಾಗಿಬಿಟ್ಟಿದೆ. [೬]

18 ಮೊದಲನೆಯವನು— ಈ ಮತ್ತೊಂದನ್ನೂ ನೀವಿಬ್ಬರೂ ನೋಡಿ—

19 ಮಾಂಸದಿಂದ ತೊಯ್ದ ಕೊಕ್ಕಿನ ಈ ಪಕ್ಷಿಗಳು ಇಲ್ಲಿ ಪರಸ್ಪರರ ಬಾಣಗಳಿಂದ ಪ್ರಾಣ ನೀಗಿಸಲ್ಪಟ್ಟ ಮತ್ತು ತಮ್ಮ (ಮೃತ) ಶರೀರಗಳಿಂದ ರಣರಂಗದ ಭೂಮಿಯನ್ನು ಆಶ್ರಯಿಸಿರುವ ರಾಜರ ಆಭರಣಗಳು (ಅವರ) ಶರೀರಕ್ಕೆ ಸಡಿಲವಾಗುವಂತೆ ಮಾಡುತ್ತಿವೆ. [೭]

20 **द्वितीयः**—

प्रसक्तनाराचनिपातपातितः समग्रयुद्धोद्यतकल्पितो गजः ।
विशीर्णवर्मा सशरः सकार्मुको नृपायुधागारमिवावसीदति ॥८॥

21 **तृतीयः**— इदमपरं पश्येतां भवन्तौ ।

22 **माल्यैर्ध्वजाग्रपतितैः कृतमुण्डमालं**
†लग्नैकसायकवरं रथिनं विपन्नम् ।
जामातरं प्रवहणादिव बन्धुनार्यो
हृष्टाः शिवा रथमुखादवतारयन्ति ॥९॥

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† रक्तैकसायकवरं

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20 THE SECOND —The elephant which is like the king's arsenal, being fully arrayed for every activity of war and laden with arrows and bows, is now sinking with his armour shattered and (himself) made to fall down by a continuous discharge of arrows. [8]

21 THE THIRD—May you both look at this another thing.

22 Just as the joyful female relations dismount from the palanquin the son-in-law who has the tiara made of the wreaths dropping from the tops of flag-staves and who is

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20 **ಎರಡನೆಯವನು** — ಯುದ್ಧೋಪಕರಣಗಳಿಂದ ಸಂಪೂರ್ಣವಾಗಿ ಸಜ್ಜಾಗಿ, ಬಾಣಗಳಿಂದಲೂ ಕೂಡಿ, ರಾಜನ ಆಯುಧಾಗಾರದಂತಿರುವ (ಈ) ಆನೆಯು ನಿರಂತರವಾದ ಬಾಣಗಳ ಹೊಡೆತದಿಂದ ಕೆಡವಲ್ಪಟ್ಟು, (ಅದರ) ಕವಚ ನುಚ್ಚುನೂರಾಗಿ, ಅವಸಾನ ಹೊಂದುತ್ತಿದೆ. [೮]

21 **ಮೂರನೆಯವನು**—ಈ ಮತ್ತೊಂದನ್ನು ನೀವಿಬ್ಬರೂ ನೋಡಿ —

22 ಧ್ವಜದ ಮೇಲ್ತುದಿಯಿಂದ ಇಳಿಬಿದ್ದ ಪುಷ್ಪಹಾರಗಳಿಂದ ಅಲಂಕಾರಗೊಂಡ ಶಿರಸ್ಸುಳ್ಳ ಮತ್ತು ಉತ್ತಮವಾದ ಕತ್ತಿಯನ್ನು ಪ್ರಮುಖವಾಗಿ ಹಿಡಿದಿರುವ ಅಳಿಯನನ್ನು ಹರ್ಷಗೊಂಡ ಬಂಧುಸ್ತ್ರೀಯರು ಪಲ್ಲಕ್ಕಿಯಿಂದ ಹೇಗೆ

23 सर्वे—अहो तु खलु निहत-पतित-गज-तुरग-नर-रुधिर-कलिल-भूमि-प्रदेशस्य विक्षिप्त-वर्म-चर्म + आतपत्र-चामर-तोमर-शर-कुन्त-कवच-कबन्धादि-पर्याकुलस्य शक्ति-प्रास-परशु†-भिण्डिपाल-शूल-मुसल-मुद्गर-वराहकर्ण-कणप-कर्पण-शङ्कु-त्रासिगदादिभिः आयुधैरवकीर्णस्य समन्तपञ्चकस्य प्रतिभयता !

† हाटक

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holding prominently an excellent sword, these joyful female jackals drag down from the fore-part of the chariot the dead warrior whose tiara is made of wreaths fallen from the top of the flag-staff, and whose body bears prominently (pierced into it) an excellent arrow. [9]

23 ALL—Oh! how fearful is this Samanta-pañcaka,—the surface of whose ground is pervaded with the blood of the slain and fallen down elephants, horses and men,—which is scattered over with a hurled mass of armours, shields, umbrellas, chauries, javelins, arrows, mails and comets,—and which is strewn with weapons such as, pikes, darts, axes, slings, spikes, pestles, hammers, boar-eared shafts, lances, barbed arrows, spearlets, and frightful maces!

ಇಳಿಸಿಕೊಳ್ಳುತ್ತಾರೋ ಹಾಗೆ, ಧ್ವಜಾಗ್ರದಿಂದ ಬಿದ್ದ ಮಾಲೆಗಳಿಂದ ತಲೆಗೆ ರುಮಾಲು ಕಟ್ಟಿದಂತಿರುವ, ಉತ್ತಮವಾದ ಬಾಣವೊಂದು (ಶರೀರಕ್ಕೆ) ಪ್ರಮುಖವಾಗಿ ನಾಟಿಕೊಂಡಿರುವ, ಹತನಾದ ವೀರನನ್ನು ಸಂತೋಷಗೊಂಡ ಹೆಣ್ಣು ನರಿಗಳು ರಥದ ಮುಂಭಾಗದಿಂದ ಕೆಳಕ್ಕೆಳೆಯುತ್ತಿವೆ. [೯]

23 ಎಲ್ಲರೂ—ಅಹೋ! ಕೊಲ್ಲಲ್ಪಟ್ಟು ಕೆಳಗೆ ಬಿದ್ದ ಆನೆ ಕುದುರೆ ಮತ್ತು ಮನುಷ್ಯರ ರಕ್ತದಿಂದ ಆವೃತವಾದ ಭೂತಲವುಳ್ಳ, ಎಲ್ಲೆಲ್ಲೋ ಎಸೆಯಲ್ಪಟ್ಟ ಲೋಹಕವಚ, ಗುರಾಣಿ, ಛತ್ರಿ, ಚಾಮರ, ತೋಮರ, ಶರ, ಕವಚ, ಕಬಂಧ, ಇತ್ಯಾದಿಗಳು ಚೆಲ್ಲಾಪಿಲ್ಲಿಯಾಗಿ ಬಿದ್ದಿರುವ ಮತ್ತು ಶಕ್ತಿ, ಪ್ರಾಸ, ಪರಶು, ಭಿಂಡಿಪಾಲ, ಶೂಲ, ಮುಸಲ, ಮುದ್ಗರ, ವರಾಹಕರ್ಣ, ಕಣಪ, ಕರ್ಪಣ, ಶಂಕು, ತ್ರಾಸಿಗದೆ ಮುಂತಾದ ಆಯುಧಗಳು ಸುತ್ತಲೂ ಹರಡಿಬಿದ್ದಿರುವ ಸಮಂತಪಂಚಕದ ಭೀಕರತೆ ಆದೆಷ್ಟು!

24 **प्रथमः**— इह हि,

25 रुधिरसरितो निस्तीर्यन्ते हतद्विपसंक्रमाः
नृपतिरहितैः स्रस्तैः सूतैर्वहन्ति रथान् हयाः ।
पतितशिरसः पूर्वाभ्यासाद् द्रवन्ति कबन्धकाः
पुरुषरहिता मत्ता नागा भ्रमन्ति यतस्ततः ॥१०

26 **द्वितीयः** — इदमपरं पश्येतां भवन्तौ । एते,

27 गृध्रा मधूकमुकुलोन्नतपिङ्गलाक्षा
दैत्येन्द्रकुञ्जरनताङ्कुशतीक्ष्णतुण्डाः ।

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24 THE FIRST—Here, indeed.

25 Streams of blood are being crossed by means cause-ways of slain elephants; horses are bearing charic which are with fallen charioteers separated from the (master) kings; the trunks whose heads are severed rush by former habit; (and) the infatuated elephants, witho riders, are wandering aimlessly. [1

26 THE SECOND-Look you both this another (feature). These

27 Vultures, with prominent tawny eyes resembli Madhūka buds, with sharp beaks that are like the curv

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24 **ಮೊದಲನೆಯವನು**— ಇಲ್ಲಿಯಾದರೋ,—

25 ರಕ್ತದ ನದಿಗಳು ಹತವಾದ ಆನೆಗಳೆಂಬ ಒಡ್ಡುದಾರಿಗಳ ಮೇಲಿ ದಾಟಲ್ಪಡುತ್ತಿವೆ. ರಾಜರುಗಳಿಂದ ಬೇರ್ಪಟ್ಟು ಜಾರಿಬೀಳುತ್ತಿರುವ ಸೂತ ಗಳಿಂದ ಕೂಡಿದ ರಥಗಳನ್ನು ಕುದುರೆಗಳು ಹೊತ್ತಿವೆ. ತಲೆಗಳು (ಕತ್ತರಿ ಬಿದ್ದುಹೋಗಿದ್ದರೂ ಮುಂಡಗಳು ಹಿಂದಿನ ಅಭ್ಯಾಸದಿಂದ ಓಡುತ್ತಿ ಮದಿಸಿದ ಆನೆಗಳು ಮಾವಟಿಗರಿಲ್ಲದೆ ಎತ್ತೆತ್ತಲೋ ಅಲೆದಾಡುತ್ತಿವೆ. [೧

26 **ಎರಡನೆಯವನು**—ಈ ಮತ್ತೊಂದನ್ನು ನೀವಿಬ್ಬರೂ ನೋಡಿ. ಈ

27 ಮಧೂಕಪುಷ್ಪದ ಮೊಗ್ಗುಗಳಂತೆ ಉನ್ನತವಾದ ಹೊಂಬಣ್ಣ ಕಣ್ಣುಗಳುಳ್ಳ, ದೈತ್ಯರಾಜನಾದ ಬಲಿ ಚಕ್ರವರ್ತಿಯ ಆನೆಯ ಬಗ್ಗಿದ ಅಂಕ

भान्त्यम्बरे विततलम्बविकीर्णपक्षाः
मांसैः प्रवालरचिता इव तालवृन्ताः ॥११॥

28 तृतीयः—एषा निरस्तहयनागनरेन्द्रयौधा
व्यक्तीकृता दिनकरोग्रकरैः समन्तात् ।
नाराच-कुन्त-शर-तोमर-खड्गकीर्णा
तारागणं पतितमुद्वहतीव भूमिः ॥१२॥

29 प्रथमः — अहो ईदृश्यामप्यवस्थायामविमुक्तशोभा विराजन्ते

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goads of the demon-king's elephants, and with their huge, long and unfolded wings together with bits of flesh (clinging), appear in the sky like palmyra fans inlaid with corals.

28 THE THIRD—This ground with the dead horses, elephants, kings and warriors, with the shafts, lances, arrows, javelins and swords strewn all over, being revealed all round by the scorching rays of the sun, seems to bear a galaxy of stars fallen down. [12]

29 THE FIRST—Oh, even in such a plight as this, the

ದಂತೆ ಮೊನೆಯಾದ ಕೊಕ್ಕು ಉಳ್ಳ ಮತ್ತು (ಅಂಟಿಕೊಂಡ) ಮಾಂಸ(ದ ಚೂರು)ಗಳಿಂದ ಕೂಡಿ ವಿಸ್ತಾರವಾಗಿ ಉದ್ದಕ್ಕೆ ಹರಡಿದ ರೆಕ್ಕೆಗಳುಳ್ಳ (ಈ) ಹದ್ದುಗಳು, ಹವಳ ಪೋಣಿಸಿದ ಬೀಸಣಿಗೆಗಳೋ ಎಂಬಂತೆ, ಆಕಾಶದಲ್ಲಿ ಕಾಣಿಸುತ್ತಿವೆ. [೧೧]

28 ಮೂರನೆಯವನು—ಸತ್ತುಹೋಗಿರುವ ಕುದುರೆ, ಆನೆ, ನರೇಂದ್ರರು ಮತ್ತು ಯೋಧರುಗಳಿಂದ ಕೂಡಿ ಸೂರ್ಯನ ಉಗ್ರವಾದ ಕಿರಣಗಳಿಂದ ಸುತ್ತಲೂ ಪ್ರಕಟವಾಗಿ, ನಾರಾಚ, ಕುಂತ, ಶರ, ತೋಮರ, ಖಡ್ಗಗಳು ಎಲ್ಲೆಲ್ಲೂ ಹರಡಿದಂತೆ ಬಿದ್ದಿರುವ ಈ ಭೂಮಿಯು, ನೆಲಕ್ಕೆ ಬಿದ್ದ ತಾರಾಗಣವನ್ನು ಹೊತ್ತಿದೆಯೋ ಎಂಬಂತಿದೆ. [೧೨]

29 ಮೊದಲನೆಯವನು—ಆಹೋ! ಇಂತಹ ಅವಸ್ಥೆಯಲ್ಲೂ ಕಾಂತಿ

क्षत्रियाः । इह हि,

30 *स्रस्तोद्वर्तितनेत्रषट्पदगणा ताम्रोष्ठपत्रोत्करा
भ्रूभेदाश्चितकेसरा स्वमुकुटव्याविद्धसंवर्तिका ।
वीर्यादित्यविबोधिता रणमुखे नाराचनालोन्नता
निष्कम्पा§ स्थलपद्मिनीव रचिता राज्ञामभीतैर्मुखैः ॥

31 द्वितीयः — ईदृशानामपि क्षत्रियाणां मृत्युः प्रभवतीति‡ न

* सत्वोद्वर्तित० § विष्कम्पा ‡ 'इति' इति नास्ति

warriors look magnificent, not losing their splendour. For, here—

30 With the kings' faces, free from fear, a still land lotus plant seems to have been planted on the battle-field,—the lotus, which has the fallen out and up-turned eyes (of kings) for a swarm of bees, the red lips for a multitude of leaves, the knitted eye-brows for graceful filaments, and the diadems for the sprouting shoots; and which is raised aloft on the stalks of shafts and made to bloom out by the sun of valour. [13]

31 THE SECOND—As death prevails over even such warriors

ಗೆಡದೆ ಕ್ಷತ್ರಿಯರು ಪ್ರಕಾಶಿಸುತ್ತಿರುವುದು ಆಶ್ಚರ್ಯ. ಇಲ್ಲಿಯಾದರೋ—

30 ಸತ್ತುಹೋಗಿರುವುದರಿಂದಲೇ ಮೇಲಕ್ಕೆ ತಿರುಗಿಕೊಂಡಿರುವ ಕಣ್ಣುಗಳೆಂಬ ದುಂಬಿಗಳ ಹಿಂಡುಳ್ಳ, ಕೆಂಪಾದ ತುಟಿಗಳೆಂಬ ಎಲೆಗಳ ಸಮೂಹವುಳ್ಳ, ಸಿಡುಕಿದ ಹುಬ್ಬುಗಳೆಂಬ ಸುಂದರ ಕೇಸರಗಳುಳ್ಳ, ಅವರವರ ಕಿರೀಟಗಳೆಂಬ ಚಿಗುರಿನ ಕುಡಿಗಳುಳ್ಳ, ವೀರ್ಯವೆಂಬ ಸೂರ್ಯನಿಂದ ಅರಳಿಸಲ್ಪಟ್ಟ, ನಾರಾಚಗಳೆಂಬ ನಾಳಗಳ ಮೇಲೆ ಉನ್ನತವಾಗಿರುವ, ಅಲುಗಾಡದ ಸ್ಥಳಪದ್ಮವನವೊಂದು ರಣಭೂಮಿಯಲ್ಲಿ (ಮಡಿದ) ರಾಜರ ಭಯಗೊಳ್ಳದ ಮುಖಗಳಿಂದ ರಚಿತವಾಗಿದೆಯೋ ಎಂಬಂತಿದೆ. [೧೩]

31 ಎರಡನೆಯವನು—ಇಂತಹ ಕ್ಷತ್ರಿಯರ ಮೇಲೂ ಮೃತ್ಯುವು ಪ್ರಭಾವ

शक्यं खलु विषमस्थैः पुरुषैः †आत्मबलाधानं कर्तुम् ।

32 तृतीयः—*मृत्युरेव प्रभवति क्षत्रियाणामिति ?

33 प्रथमः — कः संशयः ?

34 द्वितीयः — मा मा भवानेवम् ।

35 स्पृष्ट्वा खाण्डवधूमरञ्जितगुणं संशप्तकोत्सादनं
स्वर्गाक्रन्दहरं निवातकवचप्राणोपहारं धनुः ।
‡पार्थेनाद्य बलान्महेश्वररणक्षेपावशिष्टैः शरैः
दर्पोत्सिक्तवशा नृपा रणमुखे मृत्योः प्रतिग्राहिताः ॥१४॥

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† राजबलाधानं * Add किं रे ‡ पार्थेनास्त्र...

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as these, it is indeed not possible for persons involved in difficulties to implant their own power.

32 THE THIRD—Do you mean that death only prevails over warriors?

33 THE FIRST—What doubt?

34 THE SECOND—Nay, say not so.

35 Just to-day, the kings, who were under the influence of haughtiness and (hence) arrogant, were perforce handed over to Death in the van of battle by Arjuna with the help

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ಶಾಲಿಯಾಗಿರುವನೆಂದಮೇಲೆ ಕಷ್ಟಗಳಲ್ಲಿ ಸಿಕ್ಕಿರುವ ವೀರರು ಆತ್ಮಬಲವನ್ನು ನೆಲೆಗೊಳಿಸುವುದು ಅಶಕ್ಯವೇ ಸರಿ.

32 ಮೂರನೆಯವನು—ಕ್ಷತ್ರಿಯರ ಮೇಲೆ ಮೃತ್ಯುವೊಬ್ಬನದೇ ಪ್ರಭಾವ ಎನ್ನುತ್ತೀಯಾ?

33 ಮೊದಲನೆಯವನು—ಸಂಶಯವೇನು?

34 ಎರಡನೆಯವನು—ಬೇಡ, ಹಾಗೆನ್ನಬೇಡ.

35 ಖಾಂಡವ (ದಹನ) ದ ಹೊಗೆಯಿಂದ ರಂಜಿತವಾದ ಹೆದೆಯುಳ್ಳ, ಸಂಶಪ್ತಕ (ರೆಂಬ ತ್ರಿಗರ್ತರಾಜ) ರನ್ನು ನಿರ್ಮೂಲವಮಾಡಿದ್ದ, ಸ್ವರ್ಗವಾಸಿಗಳ

36 सर्वे — अये शब्दः !

37 किं मेघा निनदन्ति वज्रपतनैश्चूर्णीकृताः पर्वताः
निर्घातैस्तुमुलस्वनप्रतिभयैः किं दार्यते वा मही ।
किं मुञ्चत्यनिलावधूतचपलक्षुब्धोर्मिमालाकुलं
शब्दं मन्दरकन्दरोदरदरीः संहृत्य वा सागरः ॥१५

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of the arrows left over after use in his fight with Śiva, an holding the bow whose string is tinged by the *Khāṇḍa* smoke, which annihilated the *Saṃśaptakas* (rulers of t *Trigarta* country), removed the woeful cries of heaven, an took away the lives of the demi-gods of impenetrable armou

36 ALL—Ey, a sound!

37 Are the clouds rumbling? Are the mountains bei powdered by the strokes of (Indra's) bolt? Or, is the ear being torn asunder by earth-quakes fierce on account tumultuous roars? Or, is the ocean, having rushed into t caves in the valleys of the Mandara mountain, producir this uproar which is rendered tumultuous by the series the unsteady and swirling waves lashed up by wind. [1

ಆಕ್ರಂದನವನ್ನು ಪರಿಹರಿಸಿದ್ದ, ನಿವಾತಕವಚರೆಂಬ ಯಕ್ಷರ ಪ್ರಾಣಗಳನ ಉಪಕಾರವಾಗಿ ಪಡೆದಿದ್ದ ಧನುಸ್ಸನ್ನು ಹಿಡಿದು, ಅರ್ಜುನನಿಂದ, ಮಹೇಶ ನೊಡನೆ ಯುದ್ಧಮಾಡಿದಾಗ ಉಪಯೋಗಿಸಿ ಮಿಕ್ಕಿದ್ದ ಬಾಣಗಳ ಮೂಲ ದರ್ಪೋತ್ಸೇಕಗಳಿಗೆ ವಶರಾಗಿದ್ದ ರಾಜರು ಮೃತ್ಯುವಿಗೆ ಪ್ರತಿಗೃಹೀತರಾ ವಂತೆ ಅಸ್ತ್ರಬಲದಿಂದಲೇ ಮಾಡಲ್ಪಟ್ಟರು. [೧

36 ಎಲ್ಲರೂ—ಓಹೋ, ಸದ್ದು!

37 ಇದೇನು ಮೇಘಗಳು ಗರ್ಜಿಸುತ್ತಿವೆಯೆ? ಸಿಡಿಲುಬಿದ್ದುದರಿಂ ಪರ್ವತಗಳು ಪುಡಿಪುಡಿಯಾಗುತ್ತಿವೆಯೆ? ತುಮುಲ ಧ್ವನಿಗಳಿಂದ ಭಯಂ ವಾದ ಭೂಕಂಪಗಳಿಂದ ಭೂಮಿಯೇನಾದರೂ ಬಾಯಿಬಿಟ್ಟಿದೆಯೆ? ಅಥವ ಮಂದರ ಪರ್ವತದ ಕಂದರಗಳೊಳಗಿನ ಗುಹೆಗಳೊಳಕ್ಕೆ ಸಾಗರವು ಅಪ್ಪಳ

38 भवतु, पश्यामस्तावत् । (सर्वे परिक्रामन्ति)

39 **प्रथमः** — अये, एतत्खलु द्रौपदीकेशधर्षणावमर्षितस्य पाण्डव-मध्यमस्य भीमसेनस्य भ्रातृशतवधक्रुद्धस्य महाराजदुर्योधनस्य च द्वैपायन-हलायुध-कृष्ण-विदुरप्रमुखानां कुरु-यदु-कुलदैवतानां प्रत्यक्षं प्रवृत्तं गदायुद्धम् ।

40 **द्वितीयः**—

भीमस्योरसि *चारुकाञ्चनशिलापीने प्रतिस्फालिते * तस०
भिन्ने वासवहस्तिहस्तकठिने दुर्योधनांसस्थले ।

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38 Well, let us see. *(All move about)*

39 THE FIRST–Oh, here has begun the mace-duel between the middle Pāṇḍava Bhimasena, enraged at (the memory of) Draupadi's being dragged by the hair, and the great king Duryodhana furious at his hundred brothers' slaughter, in the very presence of Dvaipāyana, Halāyudha, Kṛṣṇa, Vidura and such others who are the godly elders of both the Kuru and Yadu families.

40 THE SECOND—There rises up the din caused by the

(ನುಗ್ಗಿ) ಗಾಳಿಯಿಂದ ಹೊಡೆಯಲ್ಪಟ್ಟು ಚಂಚಲವೂ ಪ್ರಕ್ಷುಬ್ಧವೂ ಆದ ಅಲೆಗಳ ಪರಂಪರೆಯಿಂದ ಕೋಲಾಹಲ ಶಬ್ದವನ್ನುಂಟುಮಾಡುತ್ತಿದೆಯೆ? [೧೫]

38 ಇರಲಿ, ನೋಡೋಣ. (ಎಲ್ಲರೂ ತಿರುಗಾಡುತ್ತಾರೆ)

39 **ಮೊದಲನೆಯವನು**—ಓಹೋ? ದ್ರೌಪದಿಯ ತಲೆಗೂದಲನ್ನೆಳೆದುದರಿಂದ ರೊಚ್ಚಿಗೆದ್ದ ಪಾಂಡವಮಧ್ಯಮನಾದ ಭೀಮಸೇನನಿಗೂ ನೂರುಜನ ಸೋದರರ ವಧದಿಂದ ಕೋಪಗೊಂಡ ಮಹಾರಾಜ ದುರ್ಯೋಧನನಿಗೂ ವ್ಯಾಸ, ಬಲರಾಮ, ಕೃಷ್ಣ, ವಿದುರ, ಮುಂತಾದ ಕುರುಕುಲ ಯದುಕುಲಗಳಿಗೆ ದೇವತೆಗಳಾಗಿರುವವರ ಎದುರಿಗೇ ಗದಾಯುದ್ಧ ಆರಂಭವಾಗಿಯೇ ಬಿಟ್ಟಿತು!

40 **ಎರಡನೆಯವನು**—ಸುಂದರವಾದ ಚಿನ್ನದ ಶಿಲೆಯಂತೆ ವಿಶಾಲವಾದ

अन्योन्यस्य भुजद्वयान्तरतटेष्वासज्यमानायुधे
यस्मिंश्चण्डगदाभिघातजनितः शब्दः समुत्तिष्ठति ॥१६

41 तृतीयः — एष महाराजः;

42 *शीर्षोत्कम्पनवल्गमान§मुकुटः †क्रोधाधिकाक्षाननः
स्थानाक्रमणवामनीकृततनुः प्रत्यग्रहस्तोच्छ्रयः ।
यस्यैषा रिपुशोणितार्द्रकलिला भात्यग्रहस्ते गदा
कैलासस्य गिरेरिवाग्र‡रचिता सोल्का‡ महेन्द्राशनिः ॥

* शिष्टोत्कम्पन० § मकुटः † क्रोधाग्नि० ‡ शिखरोद्धूता

violent clash of the maces, in this (mace-duel), where-Bhīma's chest—broad as a slab of molten gold, is hit agains where-in Duryodhana's massive shoulder—hard as the tru of Indra's elephant, is disjointed, and where-in the weap clashes between and beside the two arms of each other. [1

41 THE THIRD—Here is the great king,

42 With his crown quivering due to the tremor the head, his face with eyes dilating on account of anger, h body shortened while gaining positions, and lofty, when t

ಭೀಮನ ಎದೆಯು ಪ್ರತಿಸ್ಫಾಲನಗೊಂಡ, ಇಂದ್ರನ ಆನೆಯಾದ ಐರಾವತ ಸೊಂಡಲಿನಂತೆ ಕಠಿಣವಾದ ದುರ್ಯೋಧನನ ಭುಜಸ್ಥಲವು ಭಿನ್ನವಾ ಪರಸ್ಪರ ಭುಜದ್ವಯಗಳ ಮಧ್ಯದ (ಎದೆಯ) ಪಾರ್ಶ್ವಗಳಲ್ಲಿ ಆಯುಧಗ ನಾಟುತ್ತಿರುವಂತಹ ಈ ಗದಾಯುದ್ಧದಲ್ಲಿ ಭೀಕರವಾದ ಗದೆಗಳ ಪರಸ್ ಹೊಡೆತದಿಂದುಂಟಾದ ಶಬ್ದವು ಮೇಲೇಳುತ್ತಿದೆ. [೧

41 ಮೂರನೆಯವನು—ಇದೋ ಮಹಾರಾಜನು—

42 ತಲೆಯ ಉತ್ಕಂಪನದಿಂದ ಅಲುಗಾಡುವ ಕಿರೀಟವುಳ್ಳವನ ಕ್ರೋಧದಿಂದ ದೊಡ್ಡದಾದ ಕಣ್ಣುಗಳಿಂದ ಕೂಡಿದ ಮುಖವುಳ್ಳವನು; (ಬೇ ಬೇರೆ) ಸ್ಥಾನಗಳ ಆಕ್ರಮಣಕಾಲಗಳಲ್ಲಿ ಕುಗ್ಗಿಸಿಕೊಂಡ ಶರೀರವುಳ್ಳವನ

43 प्रथमः — एष संप्रहाररुधिरसिक्ताङ्गस्तावद् दृश्यतां पाण्डवः ।

44 निर्भिन्नाग्रललाटवान्तरुधिरो भग्नांसकूटद्वयः
सान्द्रैर्निर्गलितैः प्रहाररुधिरैरार्द्रीकृतोरस्थलः ।
भीमो भाति गदाभिघात-रुधिर-क्लिन्नावगाढव्रणः
शैलो मेरुरिवैष धातुसलिलासारोपदिग्धोपलः ॥१८॥

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hands are up-raised and in whose right hand this mace, sullied as it is drenched in the foe's blood, shines like Indra's thunder-bolt exalted on the top-most peak of the Kailāsa mountain. [17]

43 THE FIRST—Please behold this Pāṇḍava whose limbs are besmeared with blood from severe woundings.

44 Bhīma, with blood gushing from his broken fore-head, with his two shoulder joints shattered, with his broad chest drenched by the profusely streaming blood of the wounds and bearing deep cuts sullied with blood due to the mace-strokes, appears like the Meru mountain with its boulders tinged by watery streams (red) with minerals. [18]

ಕೈಗಳನ್ನು ಚಾಚಿದಾಗ ಎತ್ತರವಾದವನು; ಮತ್ತು ಯಾವನ ಮುಂಗೈಯಲ್ಲಿ ಶತ್ರುರಕ್ತದಿಂದ ತೊಯ್ದು ಬಣ್ಣಗೆಟ್ಟಿರುವ ಈ ಗದೆಯು ಕೈಲಾಸ ಪರ್ವತದ ಶಿಖರದ ಮೇಲೆ ಇಡಲ್ಪಟ್ಟ ಉಲ್ಕಾಸಹಿತವಾದ ಮಹೇಂದ್ರನ ವಜ್ರಾಯುಧದಂತೆ ಹೊಳೆಯುತ್ತಿದೆಯೋ ಅವನು! [೧೭]

43 ಮೊದಲನೆಯವನು—ಆಳವಾದ ಗಾಯಗಳ ರಕ್ತದಿಂದ ತೊಯ್ದ ಶರೀರವುಳ್ಳ ಈ ಪಾಂಡವ (ಭೀಮ)ನು ನೋಡಲ್ಪಡಲಿ.

44 ಒಡೆದುಹೋದ ಹಣೆಯ ಮೇಲ್ಭಾಗದಿಂದ ರಕ್ತ ಹೊರಬರುತ್ತಿರುವ, ಎರಡು ಭುಜಾಗ್ರಗಳೂ ಭಗ್ನವಾದ, ದಟ್ಟವಾಗಿ ಹರಿಯುತ್ತಿರುವ ಗಾಯಗಳ ರಕ್ತಗಳಿಂದ ವಿಶಾಲವಾದ ಎದೆ ತೊಯ್ದಿರುವ, ಗದೆಯ ಹೊಡೆತಗಳಿಂದುಂಟಾದ ರಕ್ತದಿಂದ ಆಳವಾದ ಗಾಯಗಳೂ ಮುಚ್ಚಿಕೊಂಡಿರುವ ಈ ಭೀಮನು ಗೈರಿಕಾದಿ ಧಾತು ಮಿಶ್ರಿತವಾದ ಜಲಧಾರೆಗಳಿಂದ ಬಂಡೆಗಳೆಲ್ಲ ವರ್ಣರಂಜಿತವಾಗಿರುವ ಮೇರುಪರ್ವತದಂತೆ ಪ್ರಕಾಶಿಸುತ್ತಿದ್ದಾನೆ. [೧೮]

45 द्वितीयः— भीमां गदां क्षिपति गर्जति वल्गमानः
शीघ्रं भुजं हरति तस्य कृतं भिनत्ति ।
चारीं गतिं प्रचरति प्रहरत्यभीक्ष्णं
* संशिक्षितो शिक्षान्वितो नरपतिर्बलवांस्तु भीमः ॥१९॥

46 तृतीयः— एष वृकोदरः,

47 शिरसि गुरुनिखातस्रस्तरक्तार्द्रगात्रो
धरणिधरनिकाशः संयुगेष्वप्रमेयः ।
प्रविशति गिरिराजो मेदिनीं वज्रदग्धः
शिथिलविसृतधातुर्हेमकूटो यथाद्रिः ॥२०॥

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45 THE SECOND — He hurls the dreadful mace, roars as h bounces, swiftly draws away the arm, frustrates the other' endeavour, leaps with dancing steps and strikes repeatedly (Thus) the king is well-trained; but, Bhīma is strong. [19

46 THE THIRD — This Bhīma,

47 His limbs drenched in blood oozing from a sever wound on the head, (strong) as a mountain, (and) peerles in battles, sinks on the earth like Hemakūta mount, the lor

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45 ಎರಡನೆಯುವನು—ಭಯಂಕರವಾದ ಗದೆಯನ್ನು ಬೀಸುತ್ತಾನೆ ನೆಗೆಯುತ್ತಾ ಗರ್ಜಿಸುತ್ತಾನೆ; ಶೀಘ್ರವಾಗಿ ಭುಜವನ್ನು ಎಳೆದುಕೊಳ್ಳುತ್ತಾನೆ ಅವನೆಸಗಿದುದನ್ನು ಮುರಿಯುತ್ತಾನೆ; ಚಾರೀಗತಿಯಲ್ಲಿ ವಿಶೇಷವಾ ಓಡಾಡುತ್ತಾನೆ; ನಿರಂತರವಾಗಿ ಪ್ರಹರಿಸುತ್ತಾನೆ.(–ಹೀಗೆ) ನರಪತಿಯೇನೊ ಶಿಕ್ಷಣದಿಂದ ಪಳಗಿದವನು; ಆದರೆ ಭೀಮಸೇನ ಬಲಿಷ್ಠ. [೧೯

46 ಮೂರನೆಯುವನು—ಈ ಭೀಮನು

47 ಬೆಟ್ಟದಂತೆ (ಬಲಿಷ್ಠನೂ) ಯುದ್ಧಗಳಲ್ಲಿ ಅಪ್ರಮೇಯನೂ ತಲೆಯ ಮೇಲೆ ತೀವ್ರವಾದ ಗಾಯಗಳಾಗಿ ಸ್ರವಿಸುತ್ತಿರುವ ರಕ್ತದಿಂದ ತೊಯ್ದ ಶರೀ ವುಳ್ಳವನೂ ಆಗಿ, ವಜ್ರಾಯುಧದಿಂದ ದಗ್ಧವಾದ ಮತ್ತು ಶಿಥಿಲವಾ

48 प्रथमः—एष गाढप्रहारशिथिलीकृताङ्गं निपतन्तं भीमसेनं दृष्ट्वा,
49 एकाग्रांगुलिधारितोन्नतमुखो व्यासः स्थितो विस्मितः
50 द्वितीयः —
दैन्यं याति युधिष्ठिरोऽत्र विदुरो बाष्पाकुलाक्षः स्थितः ।
51 तृतीयः—स्पृष्टं गाण्डिवमर्जुनेन गगनं कृष्णः समुद्वीक्षते
52 सर्वे—शिष्यप्रीततया हलं भ्रमयते रामो रणप्रेक्षकः ॥२१॥

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of mountains, which is scorched by (Indra's) thunderbolt and has its minerals spread over in a loose manner. [20]

48 THE FIRST—And here, seeing Bhīmasena falling down with limbs weakened by mace-blows,—

49 Vyasa stands astounded, his up-raised face supported on a single fore-finger.

50 THE SECOND—Yudhiṣṭhira feels disappointed, and Vidura is here with eyes blinded by tears.

51 THE THIRD—Arjuna has grasped the Gāṇḍiva bow; Kṛṣṇa looks up into the sky.

52 ALL–(Bala)Rāma, a spectator of the fight, brandishes

ವಿಸರಣಗೊಂಡ ಗೈರಿಕಾದಿಧಾತುಗಳುಳ್ಳ ಗಿರಿರಾಜನಾದ ಹೇಮಕೂಟ (=ಮೇರು) ಪರ್ವತದಂತೆ ಭೂಮಿಯಮೇಲೆ ಕುಸಿಯುತ್ತಿದ್ದಾನೆ. [೨೦]

48 ಮೊದಲನೆಯವನು—ಇದೊ, ಗಾಢವಾದ ಏಟುಗಳಿಂದ ಶಿಥಿಲಗೊಳಿಸಲ್ಪಟ್ಟ ಅವಯವಗಳುಳ್ಳ ಕುಸಿದುಬೀಳುತ್ತಿರುವ ಭೀಮಸೇನನನ್ನು ಕಂಡು,

49 ತೋರುಬೆಟ್ಟೊಂದರ ಮೇಲೆಯೇ ಊರಿ ನಿಲ್ಲಿಸಿದ ಉನ್ನತ ಮುಖದ ವ್ಯಾಸನು ವಿಸ್ಮಿತನಾಗಿ ನಿಂತಿದ್ದಾನೆ.

50 ಎರಡನೆಯವನು–ಯುಧಿಷ್ಠಿರನು ದೈನ್ಯವನ್ನು ತಾಳಿದ್ದಾನೆ; ವಿದುರನು ಕಂಬನಿಗಳಿಂದ ಕಣ್ಣು ಆಕುಲಗೊಂಡವನಾಗಿ ಇಲ್ಲಿ ನಿಂತಿದ್ದಾನೆ.

51 ಮೂರನೆಯವನು—ಅರ್ಜುನನು ಗಾಂಡೀವವನ್ನೆತ್ತಿಕೊಂಡಿದ್ದಾನೆ; ಕೃಷ್ಣನು ಆಕಾಶದಕಡೆ ನೋಡುತ್ತಿದ್ದಾನೆ.

52 ಎಲ್ಲರೂ—ಯುದ್ಧವನ್ನು ನೋಡುತ್ತಿರುವ ಬಲರಾಮನು ಶಿಷ್ಯನ

53 **प्रथमः**— एष महाराजः,

54 वीर्यालयो विविधरत्नविचित्रमौलि-
युक्तोऽभिमानविनयद्युतिसाहसैश्च ।
वाक्यं वदत्युपसहन्न तु भीम ! दीनं
वीरो निहन्ति समरेषु भयं त्यजेति ॥२२॥

55 **द्वितीयः**—एष इदानीमपहास्यमानं भीमसेनं दृष्ट्वा स्वमूरुमभि-
हत्य कामपि संज्ञां प्रयच्छति जनार्दनः ।

56 **तृतीयः**—एष संज्ञया समाश्वासितो मारुतिः,

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his plough, in appreciation of his pupil. [2

53 THE FIRST—Here, the great king,

54 An abode of valour, wearing a crown beautiful wi- various kinds of gems, and endowed with pride, modest- majesty and daring courage, says mockingly the (followin- words-"Abandon fear, O Bhima; never does a hero atta- one who is prostrate in battles." [2

55 THE SECOND-Here seeing Bhimasena now being mock- at, Kṛṣṇa gives him a hint by patting his own thigh.

56 THE THIRD—This Bhima, encouraged by the hint,

ಮೇಲಣ ಪ್ರೀತಿಯಿಂದ (ತನ್ನ) ಹಲಾಯುಧವನ್ನು ತಿರುಗಿಸುತ್ತಿದ್ದಾನೆ. [೨

53 **ಮೊದಲನೆಯುವನು**—ಈ ಮಹಾರಾಜನು

54 ವೀರತೆಯ ಬೀಡು; ವಿವಿಧರತ್ನಗಳಿಂದ ವಿಚಿತ್ರವಾದ ಕಿರೀ- ವುಳ್ಳವನು; ಅಭಿಮಾನ ವಿನಯ ಕಾಂತಿ ಸಾಹಸಗಳಿಂದ ಕೂಡಿದವನು "ಭೀಮನೇ! ಯುದ್ಧಗಳಲ್ಲಿ ನಿಃಸಹಾಯನನ್ನು ವೀರನು ಕೊಲ್ಲುವುದಿಲ್ಲ- ಭಯವನ್ನು ತೊರೆ" ಎಂಬ ಮಾತನ್ನು ಹಾಸ್ಯ ಮಾಡುತ್ತಾ ಆಡುತ್ತಿದ್ದಾನೆ

55 **ಎರಡನೆಯುವನು**-ಇದೊ, ಈಗ ಉಪಹಾಸಕ್ಕೀಡಾಗಿರುವ ಭೀಮನನ್- ನೋಡಿ ಕೃಷ್ಣನು ತನ್ನ ತೊಡೆಯನ್ನು ತಟ್ಟಿ ಏನೋ ಸನ್ನೆಮಾಡುತ್ತಿದ್ದಾನೆ.

56 **ಮೂರನೆಯುವನು**—ಇದೊ, ಸನ್ನೆಯಿಂದ ಸಮಾಶ್ವಾಸಿತನಾದ ಭೀ-

57 संहृत्य †भ्रुकुटीं ललाटविवरे स्वेदं करेणाक्षिपन्
बाहुभ्यां *परिगृह्य भीमवदनश्चित्राङ्गदां स्वां गदाम् ।
पुत्रं दीनमुदीक्ष्य सर्वगतिना लब्ध्वेव दत्तं बलं
गर्जन् सिंहवृषेक्षणः क्षितितलाद्भूयः समुत्तिष्ठति ॥२३॥

58 प्रथमः—हन्त ! पुनः प्रवृत्तं गदायुद्धम् । अनेन हि,

59 भूमौ पाणितले निघृष्य तरसा बाहू प्रमृज्याधिकं
सन्दष्टोष्ठपुटेन विक्रमबलात् क्रोधाधिकं गर्जता ।

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† भ्रुकुटीर्ललाटविवरे * प्रतिगृह्य

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57 Knitting a frown and wiping out the sweat on the fore-head with his hand and grasping his mace Citrāṅgada by both his arms, with a formidable face springs up from the earth again, with eyes as those of a lion-bull, roaring as if he had obtained strength imparted to him by the wind-god after beholding his son lying prostrate. [23]

58 THE FIRST–Oh! the mace-duel has begun again. Surely

59 Abandoning adherence to dharma and violating the conventional canons (of the duel), the mace has been hurled

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57 ಹುಬ್ಬು ಗಂಟಿಕ್ಕಿ, ಹಣೆಯ ಮಧ್ಯೆ ಬೆವರನ್ನು ಕೈಯಿಂದ ಒರಸುತ್ತಾ, ಭಯಂಕರ ಮುಖವುಳ್ಳವನಾಗಿ ಚಿತ್ರಾಂಗದವೆಂಬ ತನ್ನ ಗದೆಯನ್ನು ಎರಡು ತೋಳುಗಳಿಂದಲೂ ಎತ್ತಿಕೊಂಡು, ದೀನನಾದ ಮಗನನ್ನು ನೋಡಿ ವಾಯುವಿನಿಂದ ನೀಡಲ್ಪಟ್ಟ ಬಲವನ್ನು ಪಡೆದೋ ಎಂಬಂತೆ, ಗಂಡುಸಿಂಹದ ಕಣ್ಣುಳ್ಳವನಾಗಿ ಗರ್ಜಿಸುತ್ತಾ ಪುನಃ ಭೂತಲದಿಂದ ಮೇಲಕ್ಕೆ ಏಳುತ್ತಿದ್ದಾನೆ. [೨೩]

58 ಮೊದಲನೆಯವನು—ಕಷ್ಟ! ಗದಾಯುದ್ಧ ಪುನಃ ಆರಂಭವಾಯಿತು. ಇಗೋ—

59 ಅಂಗೈಗಳೆರಡನ್ನೂ ನೆಲದ ಮೇಲೆ ತೀಡಿ, ಎರಡು ತೋಳುಗಳನ್ನೂ ಅನೇಕ ಸಲ ಝಾಡಿಸಿ ಚಾಚಿ, ತುಟಿ ಕಚ್ಚಿಕೊಂಡು ವಿಕ್ರಮದ ಬಲದಿಂದ

त्यक्त्वा धर्मघृणां विहाय समयं कृष्णस्य संज्ञासमं
गान्धारीतनयस्य पाण्डुतनयेनोर्वोर्विमुक्ता गदा ॥२४॥

60 सर्वे — हा धिक् ! पतितो महाराजः !

61 तृतीयः — एष रुधिरपतनद्योतिताङ्गं निपतन्तं कुरुराजं दृष्ट्वा खमुत्पतितो भगवान् द्वैपायनः । ‡

62 †हेलासंवृतलोचनेन हलिना नेत्रोपरोधः कृतः
दृष्ट्वा क्रोधनिमीलितं हलधरं दुर्योधनापेक्षया ।

‡ Add य एषः † मालासंवृत०

at the thighs of Gāndhāri's son simultaneously with Kṛṣṇa's hint, by Pāṇḍu's son (Bhīma), who, after rubbing his palms on the earth and stroking his arms many times with force, is biting hard his closed lips and is roaring furiously with rage by the force of his valour. [24]

60 ALL—Ah, alas! the great king has fallen.

61 THE THIRD—Here, seeing the Kuru king falling down with limbs tinged by the flow of blood, the venerable Dvaipāyana (Vyāsa) has risen to the sky.

62 Balarāma, with eyes contracted in contempt, has

ವಿಶೇಷ ಕೋಪದೊಡನೆ ಗರ್ಜಿಸುತ್ತಿರುವ (ಪಾಂಡುತನಯನಾದ ಈ) ಭೀಮನಿಂದ ಧರ್ಮಶ್ರದ್ಧೆಯನ್ನು ತ್ಯಜಿಸಿ, ಯುದ್ಧ ಸಮಯವನ್ನು ತೊರೆದು, ಕೃಷ್ಣನ ಸನ್ನೆ ಮಾಡುತ್ತಿದ್ದಂತೆಯೇ (ಗಾಂಧಾರಿಯ ಮಗನಾದ) ದುರ್ಯೋಧನನ ತೊಡೆಗಳ ಮೇಲೆ ಗದೆಯು ಬೀಸಲ್ಪಟ್ಟಿತು. [೨೪]

60 ಎಲ್ಲರೂ—ಹಾ, ಅಯ್ಯೋ! ಮಹಾರಾಜನು ಬಿದ್ದುಬಿಟ್ಟ!

61 ಮೂರನೆಯವನು—ಇದೋ, ರಕ್ತಹರಿಯುವುದರಿಂದ ಹೊಳೆಯುವ ಅಂಗಾಂಗಗಳುಳ್ಳ ಕುರುರಾಜನು ಕೆಳಗೆ ಬೀಳುತ್ತಿರುವುದನ್ನು ನೋಡಿ ಭಗವಾನ್ (ದ್ವೈಪಾಯನ) ವ್ಯಾಸರು ಆಕಾಶಕ್ಕೆ ಹಾರಿದ್ದಾರೆ.

62 ಜುಗುಪ್ಸೆಯಿಂದ ತಾನಾಗಿಯೇ ಮುಚ್ಚಿಕೊಂಡುಬಿಟ್ಟದ್ದ ಕಣ್ಣುಳ್ಳ

संभ्रान्तैः करपञ्जरान्तरगतो द्वैपायनज्ञापितो
भीमः †कृष्णकरावलम्बितगतिर्निर्वाह्यते पाण्डवैः ॥२५॥

63 प्रथमः—अयमप्यमर्षोन्मीलित*लोचनो भीमसेनापक्रमणमुद्वीक्षमाणः इत एवाभिवर्तते भगवान् हलायुधः । य एषः,

64 †प्रचलललितमौलिः क्रोधताम्रायताक्षो
भ्रमरमुखविदष्टां किञ्चिदुत्कृष्य मालाम् ।

‡ कृष्णभुजावलम्बित० * Add रभस † चलविलुलित०

impeded his eyes. Beholding that the wielder of the plough has shut his eyes with anger on Duryodhana's behalf, Bhīma is led away at the instruction of Vyāsa by the stupefied Pāṇḍavas, as he, enlaced in their hands, moves supported by Kṛṣṇa's arm. [25]

63 THE FIRST—And this venerable Balarāma too espying the departure of Bhīmasena, with eyes widened by anger, comes this very way. He,—

64 with the crest (looking) lovely as it wavers, with eyes wide and red out of anger, drawing up a little the

ಬಲರಾಮನು (ಕೈಗಳಿಂದ ಪುನಃ) ಕಣ್ಣು ಮುಚ್ಚಿಕೊಂಡಿದ್ದಾನೆ. ದುರ್ಯೋಧನನ ಪರವಾಗಿ ಕೋಪದಿಂದ (ಹಾಗೆ) ಕಣ್ಣು ಮುಚ್ಚಿಕೊಂಡಿದ್ದ ಬಲರಾಮನನ್ನು ಕಂಡು ಸಂಭ್ರಾಂತರಾದ ಪಾಂಡವರಿಂದ ಅವರ ಕರಪಂಜರಗಳೊಳಗೆ ಸೇರಿಕೊಂಡು ಕೃಷ್ಣನ ಕೈಹಿಡಿದುಕೊಂಡು ನಡೆಯುತ್ತಿರುವ ಭೀಮನು, ವ್ಯಾಸರಿಂದ ಆಜ್ಞಪ್ತನಾಗಿ, ಹೊರಕ್ಕೊಯ್ಯಲ್ಪಡುತ್ತಿದ್ದಾನೆ. [೨೫]

63 ಮೊದಲನೆಯವನು—ಓ, ಕೋಪದಿಂದ ಅರಳಿಸಿದ ಕಣ್ಣುಗಳ ಈ ಭಗವಾನ್ ಬಲರಾಮನೂ ಕೂಡ ಭೀಮಸೇನನು ಹೊರಟುಹೋಗುತ್ತಿರುವುದನ್ನು ನೋಡುತ್ತಾ ಈ ಕಡೆಯೇ ಬರುತ್ತಿದ್ದಾನೆ. ಇವನೋ—

64 ಚಲಿಸುವುದರಿಂದಲೇ ಸುಂದರವಾಗಿ ಕಾಣುವ ಶಿರಸ್ಸುಳ್ಳವನೂ ಕೋಪದಿಂದ ಕೆಂಪಡರಿದ ಕಣ್ಣುಳ್ಳವನೂ ಆಗಿ ದುಂಬಿಗಳ ಮುಖದಿಂದ

असिततनुविलम्बिस्रस्तवस्त्रानुकर्षी
क्षितितलमवतीर्णः पारिवेषीव चन्द्रः ॥२६॥

65 द्वितीयः—तदागम्यतां; वयमपि तावन्महाराजस्य प्रत्यनन्तरीभवामः ।

66 उभौ— बाढम् । प्रथमः कल्पः ।

(निष्क्रान्ताः)

67 विष्कम्भकः

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garland which is kissed by the mouths of bees, and dragging (with him) the dark garment slipping from his body, looks like the moon with a halo come down to the earth. [26]

65 THE SECOND—So, come on; we'll also be near the king.

66 BOTH— Very well; a good idea.

(Exeunt)

67 **Vishkambhaka**

ಸಂದಷ್ಟವಾದ ತನ್ನ ಮಾಲೆಯನ್ನು ಸ್ವಲ್ಪ ಮೇಲಕ್ಕೆ ಸರಿಸಿ, ತನ್ನ ಶರೀರದ ಮೇಲಿಂದ ಇಳಿಬಿದ್ದು ಜಾರಿದ ಅಸಿತ ವಸ್ತ್ರವನ್ನು ಎಳೆದುಕೊಳ್ಳುತ್ತಾ, ಭೂಮಿಯ ಮೇಲಕ್ಕಿಳಿದ ಪರಿವೇಷದಿಂದ ಕೂಡಿದ ಚಂದ್ರನಂತೆ ಕಾಣುತ್ತಿದ್ದಾನೆ. [೨೬]

65 ಎರಡನೆಯವನು-ಇನ್ನು ಬನ್ನಿ; ನಾವೂ ಮಹಾರಾಜನ ಬಳಿ ಇರೋಣ.

66 ಇಬ್ಬರೂ— ಒಳ್ಳೆಯದು, ಅದು ಉತ್ತಮ ಕಲ್ಪ.

(ಹೋಗುತ್ತಾರೆ)

67 ಇದು ವಿಷ್ಕಂಭಕ

68 (ततः प्रविशति बलदेवः)

69 बलदेवः— भो भोः पार्थिवाः ! न युक्तमिदम् ।

70 मम रिपुबलकालं लाङ्गलं लङ्घयित्वा
*रणकृतमतिसन्धिं मां च नावेक्ष्य दर्पात् ।
रणशिरसि गदां तां तेन दुर्योधनोर्वोः
कुलविनयसमृद्ध्या पातितः पातयित्वा ॥२७॥

71 भो दुर्योधन ! मुहूर्तं तावदात्मा धार्यताम् ।

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* रणगतमतिसन्धि

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68 *(Then enters Baladeva)*

69 BALADEVA—O, ye kings, this is not proper.

70 Over-looking my plough which is death to the forces of foes, and out of arrogance disregarding me who was in the battle-field as a neutral, he has hurled that mace on Duryodhana's thighs in the fore-front of the battle-field and brought him down together with the supremacy of his family discipline. [27]

71 O Duryodhana ! just for a while, bear yourself.

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68 (ಬಳಿಕ ಬಲದೇವನು ಪ್ರವೇಶಿಸುತ್ತಾನೆ) ·

69 ಬಲದೇವ—ಎಲೌ ರಾಜರೇ, ಯುಕ್ತವಲ್ಲ ಇದು.

70 ಶತ್ರುಬಲಕ್ಕೆ ಯಮಸ್ವರೂಪವಾದ ನನ್ನ ಹಲಾಯುಧವನ್ನು ಉಪೇಕ್ಷಿಸಿ, ಮತ್ತು ರಣಭೂಮಿಯಲ್ಲೇ ಇದ್ದ ನಿಷ್ಪಕ್ಷಪಾತಿಯಾದ ನನ್ನನ್ನೂ ದರ್ಪದಿಂದ ಲಕ್ಷಿಸದೆ, ಯುದ್ಧಭೂಮಿಯಲ್ಲಿ ಆ ಗದೆಯನ್ನು ದುರ್ಯೋಧನನ ತೊಡೆಗಳಮೇಲೆ ಬೀಸಿ ಹೊಡೆದು ಭೀಮನಿಂದ, ತನ್ನ ಕುಲದ ವಿನಯ ಸಮೃದ್ಧಿಯೊಡನೆ, ಅವನು ಕೆಡವಲ್ಪಟ್ಟನು. ೨೭]

71 ಎಲೌ ದುರ್ಯೋಧನ, ಮುಹೂರ್ತಕಾಲ ಜೀವ ಹಿಡಿದುಕೊ.

72 सौभोच्छिष्टमुखं महासुरपुरप्राकारकूटाङ्कुशं
कालिन्दीजलदेशिकं रिपुबलप्राणोपहारार्चितम् ।
*हस्तोत्क्षिप्तहलं करोमि रुधिरस्वेदार्द्रपङ्कोत्तरं†
भीमस्योरसि यावदद्य विपुले केदारमार्गाकुलम् ॥२८॥

73 (नेपथ्ये) प्रसीदतु प्रसीदतु भगवान् हलायुधः ।

74 बलदेवः — अये, एवंगतोऽप्यनुगच्छति मां तपस्वी दुर्योधन
य एषः,

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* हन्तोत्क्षिप्य हलं † पाकोत्तरे०

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72 In the meantime, I, having hurled with the hand
plough,— whose share still bears the remains of the Saub
City, which functioned like a firm hook to the rampart
Mahāsura's capital, which dictated to the waters of Yamu
(the course of their flow), and which was honoured by
presents of the lives of the enemies' forces,—(I) will enga
it in drawing furrows on Bhīma's broad chest besmea
with a fresh coagulation of sweat and blood. [2

73 (*Behind the curtain*) May the venerable Halāyudha
appeased !

74 BALADEVA— Ey, although in such a plight as th

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72 ಸೌಭನಗರದಲ್ಲಿ ಉಳಿದುದನ್ನು ಹೊತ್ತ ತುದಿಯುಳ್ಳ, ಮಹಾಸುರ(ನ
ಸಾಲ್ವ)ನ ನಗರದ ಪ್ರಾಕಾರಕ್ಕೆ ಅಚಲವಾದ ಅಂಕುಶವಾಗಿದ್ದ, ಯಮುನೆ
ನೀರಿಗೆ ಆಜ್ಞಾಕರವಾದ, ಶತ್ರು ಸೈನ್ಯದ ಪ್ರಾಣಗಳ ಉಪಹಾರದಿಂದ ಅಚಿ
ವಾದ ನೇಗಿಲನ್ನು ರಕ್ತ ಬೆವರುಗಳೆಂಬ ಹಸಿ ಕೆಸರು ಮೆತ್ತಿದ ಭೀಮ
ವಿಶಾಲವಾದ ಎದೆಯಮೇಲೆ ಕೈಯಿಂದೆತ್ತಿಟ್ಟು ಉತ್ತುಬಿಡುತ್ತೇನೆ. [2

73 (ತೆರೆಯ ಹಿಂದೆ) ಪ್ರಸನ್ನನಾಗಲಿ! ಭಗವಾನ್ ಹಲಾಯುಧ
ಪ್ರಸನ್ನನಾಗಲಿ!

74 ಬಲದೇವ-ಅಯ್ಯೋ! ಈ ಸ್ಥಿತಿಯಲ್ಲಿದ್ದರೂ ಬಡಪಾಯಿ ದುರ್ಯೋಧನ

75 श्रीमान् संयुगचन्दनेन रुधिरेणार्द्रानुलिप्तच्छविः
भूसंसर्पणरेणुपाटलभुजो बालव्रतं ग्राहितः ।
निर्वृत्तेऽमृतमन्थने क्षितिधरान्मुक्तः सुरैः सासुरैः
आकर्षन्निव भोगमर्णवजले श्रान्तोज्झितो वासुकिः ॥२९॥

76 (ततः प्रविशति भग्नोरुयुगलो दुर्योधनः)

77 दुर्योधनः—एष भोः !

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poor Duryodhana is following me. He

75 is resplendent with his complexion besmeared freshly with blood which is the sandal paste in battles; with arms brown by dust due to creeping on the ground, he is made to put on the role of an infant; and he looks like the fatigued but free Vāsuki dragging his body in the ocean water, being released from the (Mandara) mountain by gods and demons when the churning for nectar was over.

76 *(Then enters Duryodhana with both his thighs broken)*

77 DURYODHANA—Oh ! here do I,

ನನ್ನನ್ನು ಹಿಂಬಾಲಿಸುತ್ತಿದ್ದಾನೆ. ಇವನೋ —

75 ಯುದ್ಧಭೂಮಿಯಲ್ಲಿನ ಶ್ರೀಗಂಧವಾದ ರಕ್ತದಿಂದ ತೊಯ್ದ ಅನುಲೇಪನದ ಕಾಂತಿಯುಳ್ಳ ಶ್ರೀಮಂತ; ಭೂಮಿಯ ಮೇಲೆ ಹರಿದಾಡುವುದರಿಂದ ಧೂಳಿಧೂಸರಿತವಾದ ಭುಜಗಳುಳ್ಳವನಾಗಿ ಎಳೆಯಮಕ್ಕಳ (ಹಾಗೆ ಆಚರಿಸುವ) ವ್ರತವನ್ನು ಕೈಗೊಳ್ಳುವಂತೆ ಮಾಡಲ್ಪಟ್ಟವನು; ಅಮೃತಮಂಥನ ಮುಗಿದ ಮೇಲೆ ಅಸುರರಿಂದೊಡಗೂಡಿದ ದೇವತೆಗಳಿಂದ (ಮಂದರ) ಪರ್ವತದ ದೆಸೆಯಿಂದ ಬಿಡುಗಡೆ ಮಾಡಲ್ಪಟ್ಟು ದಣಿದು ಬೆಂಡಾಗಿ ತನ್ನ ಶರೀರವನ್ನು ಸಮುದ್ರದ ನೀರಿನಿಂದ ಎಳೆದುಕೊಂಡು ಬರುತ್ತಿರುವ ವಾಸುಕಿಯಂತೆ (ಕಾಣಿಸುತ್ತಿದ್ದಾನೆ). [೨೯]

76 (ಬಳಿಕ ತೊಡೆಗಳೆರಡೂ ಮುರಿದ ದುರ್ಯೋಧನ ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

77 ದುರ್ಯೋಧನ—ಓ ! ಇದೋ

78 भीमेन भित्वा समयव्यवस्थां *गदाभिघातक्षतजर्जरोरुः ।
भूमौ भुजाभ्यां परिकृष्यमाणं स्वं देहमर्धोपरतं वहामि ॥३०॥

79 प्रसीदतु प्रसीदतु भगवान् हलायुधः ।

80 त्वत्पादयोर्निपतितं पतितस्य भूमौ
एतच्छिरः प्रथममद्य विमुञ्च रोषम् ।
जीवन्तु ते कुरुकुलस्य निवापमेघाः
वैरं च विग्रह†कथाश्च वयं च नष्टाः ॥३१॥

* गदानिपात० † कथा च

78 with the thighs wounded and crushed by mace-blows by Bhīma violating the conventional statute, bear my half dead body which I am dragging on the earth (crawling) with my two arms. [30]

79 May the venerable weilder of the plough be appeased!

80 This head of myself fallen on the earth has bowed to your feet; now abandon (your) anger first; let the libation-giving clouds of the Kuru family live on; all enmity, talks of war, and even our-selves have come to an end.

78 (ಯುದ್ಧದ) ನಿಯಮಗಳ ವ್ಯವಸ್ಥೆಯನ್ನು ಮುರಿದ ಮೇಲೆ ಭೀಮನಿಂದಾದ ಗದಾಪ್ರಹಾರದಿಂದ ಗಾಯಗೊಂಡು ಜರ್ಜರಿತವಾದ ತೊಡೆಗಳುಳ್ಳ ನಾನು ಭೂಮಿಯ ಮೇಲೆ ತೋಳುಗಳ ಸಹಾಯದಿಂದ (ತೆವಳುತ್ತಾ) ಎಳೆಯಲ್ಪಡುತ್ತಿರುವ ಅರ್ಧ ಸತ್ತ ನನ್ನ ದೇಹವನ್ನು (ಇನ್ನೂ) ಹೊತ್ತಿದ್ದೇನೆ. [೩೦]

79 ಪ್ರಸನ್ನನಾಗಲಿ ! ಭಗವಾನ್ ಹಲಾಯುಧನು ಪ್ರಸನ್ನನಾಗಲಿ !

80 ಭೂಮಿಯ ಮೇಲೆ ಬಿದ್ದಿರುವ ನನ್ನೀ ತಲೆಯು ನಿನ್ನ ಕಾಲುಗಳಿಗೆ ಎರಗಿದೆ. ಇನ್ನು ರೋಷವನ್ನು ಮೊದಲು ಬಿಟ್ಟುಬಿಡು. ಕುರುಕುಲಕ್ಕೆ ಜಲಾಂಜಲಿ ನೀಡುವ ಮೇಘಗಳಂತಿರುವ ಅವರು ಬದುಕಿರಲಿ. ವೈರವೂ, ಯುದ್ಧದ ಮಾತುಗಳೂ, ನಾವೂ, ಎಲ್ಲವೂ ನಷ್ಟವಾಗಿಬಿಟ್ಟವು. [೩೧]

81 बलदेवः— भो दुर्योधन ! मुहूर्तं तावदात्मा धार्यताम् ।

82 दुर्योधनः— किं भवान् करिष्यति ?

83 बलदेवः—श्रूयताम् ,—

84 आक्षिप्तलाङ्गल†मुखोल्लिखितैः शरीरैः
निर्दारितांसहृदयान्मुसलप्रहारैः ।
दास्यामि संयुगहतान् सरथाश्वनागान्
स्वर्गानुयात्रपुरुषांस्तव पाण्डुपुत्रान् ॥३२॥

† मुखोल्लिखितान् शरीरान्

81 BALADEVA—O Duryodhana, just for a while, bear yourself.

82 DURYODHANA—What will you do?

83 BALADEVA—Listen,—

84 I will offer to you as followers faring to heaven the sons of Pāṇdu, who are slain in battle together with their chariots, horses and elephants, whose shoulders and chests are shattered by pestle-blows, and who are with bodies furrowed by the plough-share hurled at them. [32]

81 ಬಲದೇವ— ಓ ದುರ್ಯೋಧನ! ಮುಹೂರ್ತಕಾಲ ಜೀವ ಹಿಡಿದುಕೊ.

82 ದುರ್ಯೋಧನ—ನೀನೇನು ಮಾಡುವಿ ?

83 ಬಲದೇವ—ಕೇಳು—

84 ಎತ್ತಿ ಬೀಸಿದ ನೇಗಿಲ ಅಲಗಿನಿಂದ ಸೀಳಲ್ಪಟ್ಟ ಶರೀರಗಳಿಂದ ಕೂಡಿದ, ಒನಕೆಯ ಏಟುಗಳಿಂದ ನಜ್ಜುಗುಜ್ಜಾದ ಭುಜ ಮತ್ತು ಹೃದಯ ಗಳುಳ್ಳ, ಯುದ್ಧದಲ್ಲಿ ತಮ್ಮ ರಥ ಕುದುರೆ ಆನೆಗಳೊಡನೆ ಕೊಲ್ಲಲ್ಪಟ್ಟ ಪಾಂಡುಪುತ್ರರನ್ನು ಸ್ವರ್ಗಕ್ಕೆ ತೆರಳುತ್ತಿರುವ ನಿನಗೆ ಅನುಯಾತ್ರಿಕರನ್ನಾಗಿ ಕೊಡುವೆನು. [೩೨]

85 दुर्योधनः— मा मा भवानेवम् ।
86 प्रतिज्ञावसिते भीमे गते भ्रातृशते दिवम् ।
मयि चैवं गते राम ! विग्रहः किं करिष्यति ॥३३

87 बलदेवः—मत्प्रत्यक्षं वञ्चितो भवानित्युत्पन्नो मे रोषः ।

88 दुर्योधनः— वञ्चित इति मां भवान् मन्यते ?

89 बलदेवः— कः संशयः ?

90 दुर्योधनः— हन्त भोः ! दत्तमूल्या इव मे प्राणाः । कुतः,

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85 DURYODHANA—Nay, say not so.

86 When Bhīma has fulfilled his vow, when my hundre brothers have gone to heaven, and when I too have com to this state, O Rāma! what can war do? [33

87 BALADEVA—My anger is roused because you have bee tricked before my very eyes.

88 DURYODHANA-You consider that I have been tricked?

89 BALADEVA—Why doubt (that)?

90 DURYODHANA—Alas! My life has been paid for, as i were. For,—

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85 ದುರ್ಯೋಧನ – ಬೇಡ, ನೀನು ಹಾಗೆ ಅನ್ನಬೇಡ.

86 ಭೀಮನ ಪ್ರತಿಜ್ಞೆ ಮುಗಿದಿರುವಾಗ, (ನನ್ನ) ನೂರು ಸೋದರರು ಸ್ವರ್ಗಕ್ಕೆ ತೆರಳಿಬಿಟ್ಟಿರುವಾಗ, ನಾನೂ ಕೂಡ ಈ ಸ್ಥಿತಿಗೆ ಬಂದಿರುವಾಗ ಬಲರಾಮನೇ ! ಯುದ್ಧ ಏನು ಮಾಡಬಲ್ಲುದು ? [೩೩

87 ಬಲದೇವ—ನನ್ನ ಕಣ್ಣುಮುಂದೆ ನೀನು ವಂಚಿತನಾದೆಯೆಂದು ನನ ಈ ರೋಷ ಬಂದಿದೆ.

88 ದುರ್ಯೋಧನ-ವಂಚಿತನಾದವನೆಂದು ನನ್ನನ್ನು ನೀನು ಭಾವಿಸುತ್ತೀಯಾ

89 ಬಲದೇವ— ಸಂಶಯ ಏನು ?

90 ದುರ್ಯೋಧನ—ಅಬ್ಬ ! ನನ್ನ ಪ್ರಾಣಗಳಿಗೆ ಬೆಲೆ ಸಿಕ್ಕಂತಾಯಿತ ಯಾಕೆಂದರೆ,—

91 आदीप्तानलदारुणाज्जतुगृहाद्बुध्यात्मनिर्वाहिणा
युद्धे वैश्रवणालयेऽचलशिलावेग§प्रतीसारिणा ।
भीमेनाद्य हिडिम्बराक्षस†पतिप्राणप्रतिग्राहिणा
यद्येवं समवैषि मां छलजितं भो राम ! नाहं जितः ॥३४॥

92 बलदेवः—भीमसेन इदानीं तव युद्धवञ्चनामुत्पाद्य स्थास्यति ?

93 दुर्योधनः—किं चाहं भीमसेनेन वञ्चितः ?

§ प्रतिस्फालिना † परित्राणप्रतिग्राहिणा

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91 I am not vanquished, O Rāma, if you think that I have been conquered through deception to-day by Bhīma, who (formerly) extricated himself through wit from the lac-house which was dreadful with blazing fire, who flung with force mountain-rocks in the fight in Kubera's abode, and who took away the life of the demon lord Hidimba. [34]

92 BALADEVA—Having tricked you in the battle, would Bhīmasena live now?

93 DURYODHANA—But, was I tricked by Bhīmasena?

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91 ಉರಿಯುವ ಅಗ್ನಿಯಿಂದ ಭಯಂಕರವಾಗಿದ್ದ ಅರಗಿನ ಮನೆಯಿಂದ ಬುದ್ಧಿಬಲದಿಂದ ತನ್ನನ್ನು ಉಳಿಸಿಕೊಂಡ, ಯುದ್ಧದಲ್ಲಿ ಕುಬೇರನ ಸ್ಥಾನವಾದ ಗಂಧಮಾದನ ಪರ್ವತದ ಮೇಲೆ ಬೆಟ್ಟದ ಬಂಡೆಗಳನ್ನೇ ವೇಗದಿಂದ ಬೀಸಿ ಎಸೆದ, ಹಿಡಿಂಬನೆಂಬ ರಾಕ್ಷಸ ರಾಜನ ಪ್ರಾಣವನ್ನು ತೆಗೆದುಕೊಂಡ ಭೀಮನಿಂದ ನಾನಿಂದು ಈ ರೀತಿ ಮೋಸದಿಂದ ಜಯಿಸಲ್ಪಟ್ಟೆನೆಂದು ನೀನು ಭಾವಿಸುವಿಯಾದರೆ, ಎಲೌ ಬಲರಾಮನೇ, ನಾನು ಪರಾಜಿತನಾಗಿಲ್ಲ. [೩೪]

92 ಬಲದೇವ—ನಿನಗೆ ಯುದ್ಧದಲ್ಲಿ ವಂಚನೆಮಾಡಿ, ಭೀಮಸೇನನಿನ್ನು (ಬದುಕಿ) ಇರುವನೆ ?

93 ದುರ್ಯೋಧನ—ಆದರೆ, ನಾನು ಭೀಮಸೇನನಿಂದ ವಂಚಿತನಾದೆನೆ ?

94 बलदेवः—अथ केन भवानेवंविधः कृतः ?

95 दुर्योधनः—श्रूयताम् ।

96 येनेन्द्रस्य स पारिजाततरुर्मानेन तुल्यं हृतो
दिव्यं वर्षसहस्रमर्णवजले सुप्तश्च यो लीलया ।
तीव्रां भीमगदां प्रविश्य सहसा निर्व्याजयुद्धप्रियः
तेनाहं जगतः प्रियेण हरिणा मृत्योः प्रतिग्राहितः ॥३५॥

97 (नेपथ्ये) उत्सरतोत्सरतार्याः, उत्सरत ।

[उस्सरह, उस्सरह अय्या, उस्सरह ।]

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94 BALADEVA—Then, by whom were you brought t
this plight?

95 DURYODHANA—Listen.

96 It was by him who took away the lovely *Pārijāt*
tree of Indra along with his pride, who slept playfully
thousand celestial years under ocean waters, and who is th
darling of the world. By that Hari, suddenly entering int
that sharp mace of Bhīma, I, whose love is for a fair fight
was given over to Death. [35

97 (*Behind the curtain*) Clear away, clear away sirs
clear away.

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94 ಬಲದೇವ—ಹಾಗಾದರೆ, ನೀನೀ ವಿಧವಾಗಿ ಯಾರಿಂದ ಮಾಡಲ್ಪಟ್ಟಿ

95 ದುರ್ಯೋಧನ—ಕೇಳು.

96 ಯಾರಿಂದ ಇಂದ್ರನ ಆ ಪಾರಿಜಾತವೃಕ್ಷವು ಅವನ ಅಭಿಮಾನ
ಜತೆಯಲ್ಲೇ ಅಪಹೃತವಾಯಿತೋ, ಯಾವನು ಸಮುದ್ರದ ನೀರಿನಲ್ಲಿ ದೇ
ಮಾನದ ಸಾವಿರ ವರ್ಷಗಳ ಕಾಲ ಲೀಲಾಜಾಲವಾಗಿ ನಿದ್ದಿಸಿದನೋ, ಜಗತ
ಪ್ರಿಯನಾದ ಆ ಹರಿಯು ಭೀಮನ ತೀವ್ರವಾದ ಗದೆಯೊಳಕ್ಕೆ ತಟ್ಟ
ಪ್ರವೇಶಿಸಿ, ನಿಷ್ಕಪಟ ಯುದ್ಧದಲ್ಲೇ ಆಸಕ್ತನಾದ ನನ್ನನ್ನು ಯಮನು ಪ್ರ
ಗ್ರಹಿಸುವಂತೆ ಮಾಡಿಬಿಟ್ಟ. [೩೫

97 (ತೆರೆಯ ಹಿಂದೆ) ಸರಿಯಿರಿ, ಸರಿಯಿರಿ, ಆರ್ಯರೇ ಸರಿಯಿರಿ.

98 बलदेवः—(विलोक्य) अये अयमत्रभवान् धृतराष्ट्रः, ‡गान्धारी च, दुर्जयेनादेशितमार्गोऽन्तःपुरानुबन्धः शोकाभिभूतहृदयः† इत एव अभिवर्तते । य एषः,

99 वीर्याकरः सुतशतप्रविभक्तचक्षुः
§दर्पोद्यतः कनकयूपविलम्बबाहुः ।
सृष्टो ध्रुवं त्रिदिवरक्षणजातशङ्कैः
देवैररातितिमिराञ्जलिताडिताक्षः ॥३६॥

‡ गान्धार्या † Add चकितगतिः § दर्पोद्धतः

98 BALADEVA—*(Beholding)* Oh, his highness Dhṛtarāṣṭra, along with Gāndhāri, followed by the ladies of the harem and led by Durjaya, is coming this very way, with a heart overwhelmed by grief. And

99 he is a mine of valour. His vision is divided among his hundred sons. He is puffed up with pride. His arms are long like sacrificial posts of gold. Surely, by the gods doubtful of (their) protecting the heaven, he was created with eyes smitten with a handful of malignant darkness. [36]

98 ಬಲದೇವ-(ನೋಡಿ) ಓ, ಇದೋ ಪೂಜ್ಯ ಧೃತರಾಷ್ಟ್ರನು,-ಗಾಂಧಾರಿಯೂ ಸಹ,-ದುರ್ಜಯನಿಂದ ದಾರಿ ತೋರಿಸಲ್ಪಡುತ್ತಾ, ಅಂತಃಪುರಸ್ತ್ರೀಯರ ಪರಿವಾರದೊಡಗೂಡಿ, ಶೋಕಾವಿಷ್ಟಹೃದಯನಾಗಿ ಇತ್ತಲೇ ಬರುತ್ತಿದ್ದಾನೆ. ಇವನೋ—

99 ವೀರ್ಯದ ಗಣಿ; ನೂರುಜನ ಪುತ್ರರಲ್ಲಿ ಹಂಚಿಹೋದ ಕಣ್ಣುಳ್ಳವನು; ದರ್ಪದಿಂದ ಉಬ್ಬಿದವನು; ಚಿನ್ನದ ಯೂಪಸ್ತಂಭಗಳಂತೆ ಉದ್ದವಾದ ತೋಳುಳ್ಳವನು; ನಿಜವಾಗಿಯೂ ಸ್ವರ್ಗದ ರಕ್ಷಣೆಯಬಗ್ಗೆ ಭಯಗೊಂಡ ದೇವತೆಗಳಿಂದ ಶತ್ರುರೂಪಿ ಕತ್ತಲೆಯನ್ನು ಕೈತುಂಬ ಕಣ್ಣುಗಳಿಗೆ ಎರಚಿ ಸೃಷ್ಟಿಸಲ್ಪಟ್ಟವನು. [೩೬]

100 (ततः प्रविशति धृतराष्ट्रो गान्धारी देव्यौ दुर्जयश्च)

101 **धृतराष्ट्रः**—पुत्र क्वासि ?

102 **गान्धारी**—पुत्रक ! क्वासि ? [पुत्तअ ! कहिं सि ?]

103 **देव्यौ**—महाराज ! क्वासि ? [महाराअ ! कहिं सि ?]

104 **धृतराष्ट्रः**—भोः ! कष्टम् ।

105 **वञ्चनानिहतं श्रुत्वा सुतमद्याहवे मम ।**
मुखमन्तर्गतास्राक्षमन्धमन्धतरं कृतम् ॥३७॥

106 गान्धारि ! किं धरसे ?

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100 *(Then enter Dhṛtarāṣtra, Gāndhārī, the two queens and Durjaya)*

101 Dhṛtarāṣtra—My son, where are you?

102 Gāndhārī—My child, where are you?

103 The two queens—Great king, where are you?

104 Dhṛtarāṣṭra—Oh alas !

105 To-day, having heard that my son was struck down deceitfully in a fight, my blind face has been made blinder, with the eyes tearful from inside. [37]

106 Gāndhāri, are you still holding your life?

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100 (ಬಳಿಕ ಧೃತರಾಷ್ಟ್ರನು ಪ್ರವೇಶಿಸುತ್ತಾನೆ; ಗಾಂಧಾರೀ, ದೇವಿಯರಿಬ್ಬರು, ದುರ್ಜಯನೂ ಸಹ)

101 ಧೃತರಾಷ್ಟ್ರ—ಮಗನೇ ಎಲ್ಲಿದ್ದೀ?

102 ಗಾಂಧಾರೀ—ಮಗು, ಎಲ್ಲಿದ್ದೀಯೆ?

103 ದೇವಿಯರಿಬ್ಬರೂ—ಮಹಾರಾಜ, ಎಲ್ಲಿದ್ದೀರಿ?

104 ಧೃತರಾಷ್ಟ್ರ—ಅಯ್ಯೋ ಕಷ್ಟ!

105 ಯುದ್ಧದಲ್ಲಿಂದು ನನ್ನ ಮಗ ವಂಚನೆಯಿಂದ ಹತನಾದನೆಂದು ಕೇಳಿ, ಒಳಗೇ ಕಂಬನಿ ತುಂಬಿದ ಕಣ್ಣುಳ್ಳ ನನ್ನ ಕುರುಡು ಮುಖ ಮತ್ತೂ ಹೆಚ್ಚು ಕುರುಡಾಗಿ ಮಾಡಲ್ಪಟ್ಟಿದೆ. [೩೭]

106 ಗಾಂಧಾರಿ, ಬದುಕಿದ್ದೀಯಾ?

107 गान्धारी—जीवितास्मि मन्दभागा । [जीवाविदह्मि मन्दभाआ]

108 देव्यौ—महाराज ! महाराज ! [महाराअ ! महाराअ !]

109 राजा—भोः कष्टम् ! यन्ममापि स्त्रियो रुदन्ति ।

110 पूर्वं न जानामि गदाभिघात-
रुजामिदानीं तु समर्थयामि ।
यन्मे प्रकाशीकृतमूर्धजानि
रणं प्रविष्टान्यवरोधनानि ॥३८॥

111 धृतराष्ट्रः — गान्धारि ! किं दृश्यते दुर्योधननामधेयः कुलमानी ?

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107 GĀNDHĀRĪ—An unfortunate woman, I am alive (still).

108 THE TWO QUEENS—O great king! O great king!

109 KING—Oh! Alas that even my wives are wailing!

110 Before this, I did not feel the pain of the mace-blow; now I feel it, because my wives have come into the war-field with their tresses exposed. [38]

111 DHṚTARĀṢṬRA—Gāndhārī, is he visible to you?—he, namely *Dur-yodhana*, who is full of family pride.

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107 ಗಾಂಧಾರೀ—ಮಂದಭಾಗ್ಯೆ (ಇನ್ನೂ) ಜೀವಿಸಿದ್ದೇನೆ.

108 ದೇವಿಯರಿಬ್ಬರು—ಮಹಾರಾಜ ! ಮಹಾರಾಜ !

109 ರಾಜ—ಅಯ್ಯೋ ಕಷ್ಟ ! ನನ್ನ ಹೆಂಡತಿಯರೂ ಅಳುತ್ತಾರಲ್ಲ !

110 ಗದೆಯ ಏಟಿನ ನೋವನ್ನು ಈ ಮೊದಲು ನಾನು ಗಮನಿಸಿರಲಿಲ್ಲ. ಈಗ ಅದನ್ನು ತಿಳಿಯುತ್ತಿದ್ದೇನೆ; ಯಾಕೆಂದರೆ, ನನ್ನ ಅಂತಃಪುರದವರೂ ತಮ್ಮ ತಲೆಗೂದಲು ಹೊರಗೆ ಕಾಣಿಸುವಂತೆ (ಮುಸುಕನ್ನು ಒತ್ತರಿಸಿ) ಯುದ್ಧಭೂಮಿಗೆ ಬಂದುಬಿಟ್ಟಿದ್ದಾರೆ ! [೩೮]

111 ಧೃತರಾಷ್ಟ್ರ — ಗಾಂಧಾರಿ, ದುರ್ಯೋಧನ ಎಂಬ ಹೆಸರಿನ (ಆ) ಕುಲಾಭಿಮಾನಿಯು ಕಾಣಿಸುತ್ತಿದ್ದಾನೆಯೆ ?

112 गान्धारी—महाराज ! न दृश्यते । [महाराअ ! ण दिस्सदि ?]

113 धृतराष्ट्रः — कथं न दृश्यते ? हन्त भोः ! अद्यास्म्यहमन्धो योऽहमन्वेष्टव्ये काले पुत्रं न पश्यामि । भोः कृतान्तहतक !

114 रिपुसमरविमर्दं मानवीर्यप्रदीप्तं
सुतशतमतिधीरं वीरमुत्पाद्य †मानी ।
धरणितलविकीर्णं किं स योग्यो न भोक्तुं
सकृदपि धृतराष्ट्रः पुत्रदत्तं निवापम् ॥३९॥

† मानम्

112 GĀNDHĀRĪ—Not visible, great king.

113 DHṚTARĀṢTRA—What, not visible? Oh alas! To-day I am blind, as I cannot see my son at a time when he is to be looked for. Oh, accursed fate!

114 Having begot a hundred sons, very stead-fast and brave, destructive to the enemies' ranks, and resplendent with self-respect and valour, does not that proud Dhṛtarāṣtra deserve to get even for once the libation offered by a son and scattered on the surface of the earth? [39]

112 ಗಾಂಧಾರೀ—ಮಹಾರಾಜ, ಕಾಣಿಸುತ್ತಿಲ್ಲ.

113 ಧೃತರಾಷ್ಟ್ರ — ಏನು, ಕಾಣಿಸುತ್ತಿಲ್ಲವೇ ? ಅಯ್ಯೋ ! ಹುಡುಕಬೇಕಾದ ಕಾಲದಲ್ಲಿ, ಮಗನನ್ನು ನಾನು ಕಾಣಲಾರೆನಾದ್ದರಿಂದ ಇದೀಗ ನಾನು ಕುರುಡನಾಗಿದ್ದೇನೆ. ಓ ಹಾಳು ಅದೃಷ್ಟವೆ !

114 ಶತ್ರುಗಳನ್ನು ಯುದ್ಧದಲ್ಲಿ ಮರ್ದಿಸಬಲ್ಲ, ಮಾನ ಮತ್ತು ವೀರ್ಯಗಳಿಂದ ಬೆಳಗುವ, ತುಂಬ ಧೀರರಾದ, (ಈಗ) ಭೂತಲದಲ್ಲಿ ಚೆಲ್ಲಾಪಿಲ್ಲಿಯಾಗಿ ಬಿದ್ದಿರುವ, ನೂರು ಪುತ್ರರನ್ನು ಹೆತ್ತೂ ಅಭಿಮಾನಿಯಾದ ಈ ಧೃತರಾಷ್ಟ್ರನು ಒಂದು ಸಲವಾದರೂ ಪುತ್ರದತ್ತವಾದ ತಿಲೋದಕವನ್ನು ಅನುಭವಿಸಲು ಯೋಗ್ಯನಲ್ಲವೇನು ? [೩೯]

115 गान्धारी—जात सुयोधन ! देहि मे प्रतिवचनम् । पुत्रशत-विनाश*दुःखितं समाश्वासय महाराजम् । [जाद सुयोधण ! देहि मे पडिवअणं । पुत्तसदविणासदुक्खिदं समस्सासेहि महाराअं ।]

116 बलदेवः—अये, इयमत्रभवती गान्धारी ।

117 या पुत्रपौत्रवदनेष्वकुतूहलाक्षी
दुर्योधनास्तमितशोकनिपीतधैर्या ।
अस्रैरजस्रमधुना पतिधर्मचिह्नम्
आर्द्रीकृतं नयनबन्धमिदं दधाति ॥४०॥

* दुःस्थितं (दुःत्थिदं)

115 GĀNDHĀRI—Child Suyodhana, answer me. Console the great king who is grieving over the loss of a hundred sons.

116 BALADEVA—O! Here is her lady-ship Gāndhārī,

117 whose eyes never longed to see the faces of her sons and grandsons. She now wears the bandage on her eyes,—a symbol of devotion to her husband, which is wetted by the incessant flow of tears, her fortitude being lost on account of her grief at Duryodhana's fall. [40]

115 ಗಾಂಧಾರೀ — ಮಗು ಸುಯೋಧನ ! ನನಗೆ ಪ್ರತ್ಯುತ್ತರ ನೀಡು. ನೂರುಜನ ಪುತ್ರರ ವಿನಾಶದಿಂದ ದುಃಖಿತನಾದ ಮಹಾರಾಜನನ್ನು ಸಂತೈಸು.

116 ಬಲದೇವ— ಓ, ಇವಳು ಪೂಜ್ಯೆಯಾದ ಗಾಂಧಾರಿ;—

117 ಯಾವಳು (ತನ್ನ) ಪುತ್ರರ ಮತ್ತು ಪೌತ್ರರ ಮುಖಗಳಲ್ಲೂ ಕುತೂಹಲಗೊಳ್ಳದ ಕಣ್ಣುಳ್ಳವಳೋ ಅವಳು. ದುರ್ಯೋಧನನ ಪರಾಜಯ ದಿಂದುಂಟಾದ ಶೋಕದಿಂದ ಈಗ ಧೈರ್ಯಗುಂದಿದವಳಾಗಿ ಒಂದೇ ಸಮನೇ ಕಣ್ಣೀರುಗಳಿಂದ ತೊಯ್ದಿರುವ ಪತಿಧರ್ಮಚಿಹ್ನವಾದ ಈ ಕಣ್ಣುಪಟ್ಟಿಯನ್ನು ಧರಿಸಿದ್ದಾಳೆ. [೪೦]

118 धृतराष्ट्रः—पुत्र दुर्योधन ! अष्टादशाक्षौहिणीमहाराज, क्वासि ?

119 राजा—अद्यास्मि महाराजः ।

120 धृतराष्ट्रः—एहि पुत्रशतज्येष्ठ ! देहि मे प्रतिवचनम् ।

121 राजा—ददामि खलु प्रतिवचनम् । अनेन वृत्तान्तेन व्रीलितोऽस्मि ।

122 धृतराष्ट्रः—एहि पुत्र ! अभिवादयस्व माम् ।

123 राजा—अयमयमागच्छामि । (उत्थानं रूपयित्वा पतति) हा धिक् ! अयं मे द्वितीयः प्रहारः । कष्टं भोः !

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118 DHṚTARĀṢTRA—My son, Duryodhana, the sovereign of eighteen army divisions! where are you?

119 THE KING—To-day, I am a sovereign.

120 DHṚTARĀṢTRA—O eldest of (my) hundred sons! come here; answer me.

121 KING—I am indeed answering you. I am ashamed of this affair.

122 DHṚTARĀṢTRA—Come, my son. Salute me.

123 KING—Here, here I come. *(Gesticulates rising up and falls.)* Oh fie! This is a second blow to me. Ah, alas!

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118 ಧೃತರಾಷ್ಟ್ರ — ಪುತ್ರ ದುರ್ಯೋಧನ ! ಹದಿನೆಂಟು ಅಕ್ಷೌಹಿಣೀ (ಸೇನೆಯ) ಮಹಾರಾಜ ! ಎಲ್ಲಿದ್ದೀ ?

119 ರಾಜ — ಇಂದು ಮಹಾರಾಜನಾಗಿದ್ದೇನೆ.

120 ಧೃತರಾಷ್ಟ್ರ — ಬಾ, ನೂರು ಪುತ್ರರಲ್ಲಿ ಎಲ್ಲರಿಗಿಂತ ಹಿರಿಯವನೆ ! ನನಗೆ ಪ್ರತ್ಯುತ್ತರಕೊಡು.

121 ರಾಜ — ಪ್ರತ್ಯುತ್ತರ ಕೊಡುತ್ತಿದ್ದೇನಲ್ಲ ! ಈ ವೃತ್ತಾಂತದಿಂದ ನಾಚಿಕೊಂಡಿದ್ದೇನೆ.

122 ಧೃತರಾಷ್ಟ್ರ — ಬಾ ಮಗು, ನನಗೆ ಅಭಿವಾದನಮಾಡು.

123 ರಾಜ — ಇದೊ ಇದೊ ಬಂದೆ. (ಏಳುವುದನ್ನು ನಿರೂಪಿಸಿ ಬೀಳುತ್ತಾನೆ) ಹಾ ಧಿಕ್ ! ಇದು ನನಗೆ ಎರಡನೆಯ ಪೆಟ್ಟು. ಅಯ್ಯೋ ಕಷ್ಟ !

124 हृतं मे भीमसेनेन गदापातकचग्रहे ।
समम् ऊरुद्वयेनाद्य गुरोः पादाभिवन्दनम् ॥४१॥

125 गान्धारी—अत्र, जाते ! [एत्थ, जादा !]

126 देव्यौ—आर्ये ! इमे स्वः । [अय्ये ! इमा ह्म ।]

127 गान्धारी—अन्वेषेथां भर्तारम् । [अण्णेसह भत्तारं ।]

128 देव्यौ—गच्छावः मन्दभागे । [गच्छाव मन्दभाआ ।]

129 धृतराष्ट्रः—क एष भो ! मम वस्त्रान्तमाकर्षन् मार्गमादेशयति ?

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124 To-day by Bhimasena, at the time of hurling the mace and seizing (me) by (my) hair, (my) salutation to my father's feet also was taken away along with the pair of my thighs. [41]

125 GĀNDHĀRĪ—Here, my (two) daughters.

126 THE TWO QUEENS—Revered lady, here we are.

127 GĀNDHĀRI—Find out your husband.

128 THE TWO QUEENS—We go unfortunate that we are.

129 DHṚTARĀṢTRA—Oh, who is this ?—he is leading me by pulling the hem of my robe.

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124 ತಲೆಗೂದಲು ಹಿಡಿದುಕೊಂಡು ಗದೆಯು ಪೆಟ್ಟುಕೊಟ್ಟಾಗ ತೊಡೆಗಳೆರಡರ ಜತೆಯಲ್ಲೇ ಇಂದಿನ ನನ್ನ ಗುರುಪಾದವಂದನೆಯೂ ಭೀಮಸೇನನಿಂದ ಅಪಹೃತವಾಗಿಬಿಟ್ಟಿತು ! [೪೧]

125 ಗಾಂಧಾರೀ—ಇಲ್ಲಿ, ಪುತ್ರಿಯರೆ !

126 ದೇವಿಯರಿಬ್ಬರು—ಆರ್ಯೆ, ಇಲ್ಲಿದ್ದೇವೆ.

127 ಗಾಂಧಾರೀ—(ನಿಮ್ಮ) ಗಂಡನೆಲ್ಲಿದ್ದಾನೆ, ಹುಡುಕಿರಿ.

128 ದೇವಿಯರಿಬ್ಬರು—ಮಂದಭಾಗ್ಯೆಯರು ಹೋಗುತ್ತೇವೆ.

129 ಧೃತರಾಷ್ಟ್ರ—ಇದು ಯಾರಪ್ಪ, ನನ್ನ ಬಟ್ಟೆಯ ತುದಿಯನ್ನು ಎಳೆಯುತ್ತ ದಾರಿ ತೋರಿಸುತ್ತಿದ್ದಾನೆ ?

130 दुर्जयः—तात ! अहं दुर्जयः । [ताद ! अहं दुज्जओ ।]

131 धृतराष्ट्रः—पौत्र दुर्जय ! पितरमन्विच्छ ।

132 दुर्जयः—तात ! परिश्रान्तः खल्वहम् ।
[ताद ! परिस्सन्तो खु अहं ।]

133 धृतराष्ट्रः —गच्छ, पितुरङ्के विश्रमस्व ।

134 दुर्जयः—तात ! अहं गच्छामि । (उपसृत्य) तात ! कासि
[ताद ! अहं गच्छामि । (उपसृत्य) ताद ! कहिं सि ?]

135 राजा — अयमप्यागतः । भोः ! सर्वावस्थायां हृदयसन्नि
पुत्रस्नेहो मां दहति । कुतः,

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130 DURJAYA—It is I, Durjaya, grand-pa.

131 DHṚTARĀṢṬRA — My grand-son Durjaya, look
your father.

132 DURJAYA—Grand-pa, I am so tired.

133 DHṚTARĀṢṬRA — You go and take rest on the la
your father.

134 DURJAYA—Grand-pa, here I go. *(Going near)* Fat
where are you ?

135 THE KING—He too has come. Oh ! Love for my
which is deeply set in my heart, whatever be my state, bu
me. For,—

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130 ದುರ್ಜಯ—ತಾತ, ನಾನು ದುರ್ಜಯ.

131 ಧೃತರಾಷ್ಟ್ರ—ಪೌತ್ರ ದುರ್ಜಯ! ನಿನ್ನ ತಂದೆಯನ್ನು ಹುಡು

132 ದುರ್ಜಯ—ತಾತ, ನಾನು ತುಂಬ ದಣಿದುಬಿಟ್ಟಿದ್ದೇನೆ.

133 ಧೃತರಾಷ್ಟ್ರ—ಹೋಗು, ತಂದೆಯ ಮಡಿಲಲ್ಲಿ ವಿಶ್ರಮಿಸಿಕೊ.

134 ದುರ್ಜಯ — ತಾತ, ಹೋಗುತ್ತೇನೆ. (ಹತ್ತಿರ ಹೋಗಿ) ತ
ಎಲ್ಲಿದ್ದೀಯೆ ?

135 ರಾಜ—ಇವನೂ ಬಂದುಬಿಟ್ಟನೆ! ಅಹಾ, ಎಲ್ಲ ಅವಸ್ಥೆಯಲ್ಲೂ ಹೃ
ದೊಳಗೇ ಅಡಗಿರುವ ಪುತ್ರಸ್ನೇಹವು ನನ್ನನ್ನು ದಹಿಸುತ್ತಿದೆ. ಏಕೆಂದರೆ—

136 दुःखानामनभिज्ञो यो ममाङ्कशयनोचितः ।
निर्जितं दुर्जयो दृष्ट्वा किं नु मामभिधास्यति ॥४२॥
137 दुर्जयः— अयं महाराजो भूम्यामुपविष्टः ।
[अअं महाराओ भूमिए उवविट्ठो ।]
138 राजा—पुत्र ! किमर्थमिहागतः ?
139 दुर्जयः—त्वं चिरायसीति । [तुवं चिरायसि त्ति।]
140 राजा—अहो अस्यामवस्थायामपि पुत्रस्नेहो हृदयं दहति ।
141 दुर्जयः—अहमपि खलु ते अङ्के उपविशामि ।
[अहं पि खु दे अङ्के उवविसामि ।] (अङ्कमारोहति)

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136 I wonder what Durjaya, ignorant of sorrows and accustomed to repose on my lap, will say on seeing me vanquished. [42]
137 DURJAYA—Here is the great king sitting on the ground.
138 THE KING—My son, why did you come here ?
139 DURJAYA—Because you are delaying.
140 THE KING — Ah ! even in this plight, love of the son burns the heart.
141 DURJAYA—I, as usual, will sit on your lap.
(Climbs on to his lap)

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136 ದುಃಖಗಳನ್ನರಿಯದವನೂ ನನ್ನ ತೊಡೆಯ ಮೇಲೆ ಪವಡಿಸಲು ಯೋಗ್ಯನೂ ಆದ ಈ ದುರ್ಜಯನು ಪರಾಜಿತನಾದ ನನ್ನನ್ನು ಕಂಡು ಏನು ತಾನೆ ಹೇಳುವನೋ ? [೪೨]
137 ದುರ್ಜಯ—ಇದೊ ಮಹಾರಾಜನು ನೆಲದ ಮೇಲೆ ಕುಳಿತಿದ್ದಾನೆ.
138 ರಾಜ—ಮಗು, ಇಲ್ಲಿ ಏತಕ್ಕಾಗಿ ಬಂದೆ ?
139 ದುರ್ಜಯ—ನೀನು ತುಂಬ ಹೊತ್ತಾದರೂ ಬರಲಿಲ್ಲವೆಂದು.
140 ರಾಜ — ಅಹೋ ! ಈ ಅವಸ್ಥೆಯಲ್ಲೂ ಕೂಡ ಪುತ್ರಸ್ನೇಹವು ಹೃದಯವನ್ನು ಸುಡುತ್ತದೆ.
141 ದುರ್ಜಯ—ನಾನಿನ್ನು ನಿನ್ನ ತೊಡೆಯ ಮೇಲೆ ಕುಳಿತುಕೊಳ್ಳುತ್ತೇನೆ.
(ತೊಡೆಯ ಮೇಲೆ ಹತ್ತುತ್ತಾನೆ)

142 राजा—(निवार्य) दुर्जय ! दुर्जय ! भोः कष्टम् !

143 हृदयप्रीतिजननो यो मे नेत्रोत्सवः स्वयम् ।
सोऽयं कालविपर्यासाच्चन्द्रो वह्नित्वमागतः ॥४३॥

144 दुर्जयः—अङ्क उपवेशं किन्निमित्तं त्वं वारयसि ?
[अङ्के उववेसं किण्णिमित्तं तुवं वारेसि ?]

145 राजा—त्यक्त्वा परिचितं पुत्र ! यत्र यत्र त्वयास्यताम्
अद्य प्रभृति नास्तीदं पूर्वभुक्तं तवासनम् ॥४४

146 दुर्जयः—कुत्र नु खलु महाराजो गमिष्यति ?

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142 THE KING–*(Preventing him)* Durjaya, Durjaya, Oh ala

143 This boy who has been the source of delight to (m heart, a festivity to my eyes, and virtually a moon, has the change of circumstance, attained the nature of fire. [4

144 DURJAYA-Why do you prevent my sitting on (your) la

145 THE KING — Leaving your wonted seat, my son, m you sit anywhere. From to-day, this seat, which y enjoyed earlier, does not exist. [4

146 DURJAYA—Where will the great king go, I wonder

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142 ರಾಜ—(ತಡೆದು) ದುರ್ಜಯ, ದುರ್ಜಯ, ಅಯ್ಯೋ! ಕಷ್ಟ !

143 ಹೃದಯಕ್ಕೆ ಪ್ರೀತಿಯುಂಟುಮಾಡುವವನು; ನನ್ನ ಕಣ್ಣಿಗೆ ಹಬ್ಬ ಆದವನು; ಅಂತಹ ಈ (ಪುತ್ರ) ಚಂದ್ರನೂ ಕಾಲವ್ಯತ್ಯಾಸದಿಂದ ಅಗ್ನಿ ವನ್ನು ತಾಳಿಬಿಟ್ಟಿದ್ದಾನೆ. [೪

144 ದುರ್ಜಯ — ತೊಡೆಯ ಮೇಲೆ ಕುಳಿತುಕೊಳ್ಳುವುದನ್ನೇಕೆ ನೀ ತಪ್ಪಿಸುತ್ತೀ ?

145 ರಾಜ — ಪರಿಚಿತವಾದ ಈ ತೊಡೆಯನ್ನು ಬಿಟ್ಟು ಎಲ್ಲಿ ಬೇಕಾದ ಕುಳಿತುಕೊ. ಹಿಂದೆ ನೀನು ಅನುಭವಿಸುತ್ತಿದ್ದ ಈ ಆಸನವು ಇಂದಿನಿ ನಿನಗಿಲ್ಲ. [೪

146 ದುರ್ಜಯ—ಮಹಾರಾಜನು ಎಲ್ಲಿಗೆ ತೆರಳುವನೊ ?

[कहि णु हु महाराओ गमिस्सदि ?]

147 राजा—भ्रातृशतमनुगच्छामि ।

148 दुर्जयः—मामपि तत्र नय । [मं पि तहि णेहि ।]

149 राजा—गच्छ पुत्र ! एवं वृकोदरं ब्रूहि ।

150 दुर्जयः—एहि महाराज ! अन्विष्यसे ।

[एहि महाराअ ! अण्णेसीअसि ।]

151 राजा — पुत्र, केन ?

152 दुर्जयः—आर्ययार्येण सर्वेणान्तःपुरेण च ।

[अय्याए अय्येण सव्वेण अन्तेउरेण अ ।]

153 राजा—गच्छ, पुत्र ! नाहमागन्तुं समर्थः ।

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147 THE KING—I'll follow my hundred brothers.

148 DURJAYA—Take me, too, there.

149 THE KING–Go my son; say thus to Vṛkodara (Bhīma).

150 DURJAYA Come, great king! you are being looked for.

151 THE KING—By whom, my son?

152 DURJAYA—By grand-ma, grand-pa and all the ladies of the harem.

153 THE KING—Go, my son; I am unable to come.

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147 ರಾಜ—(ನನ್ನ) ನೂರು ಸೋದರರನ್ನು ಹಿಂಬಾಲಿಸಿ ಹೋಗುತ್ತೇನೆ.

148 ದುರ್ಜಯ—ನನ್ನನ್ನೂ ಅಲ್ಲಿಗೆ ಕರೆದುಕೊಂಡುಹೋಗು.

149 ರಾಜ—ಮಗು, ಹೋಗು; ವೃಕೋದರನೊಂದಿಗೆ ಹೀಗೆ ಹೇಳು.

150 ದುರ್ಜಯ—ಬಾ ಮಹಾರಾಜ, ನೀನು ಹುಡುಕಲ್ಪಡುತ್ತಿದ್ದೀ.

151 ರಾಜ—ಮಗು, ಯಾರಿಂದ?

152 ದುರ್ಜಯ—ಆರ್ಯೆಯಿಂದ, ಆರ್ಯನಿಂದ, ಎಲ್ಲ ಅಂತಃಪುರ ಸ್ತ್ರೀಯರಿಂದಲೂ.

153 ರಾಜ—ಹೋಗು, ಮಗು; ಬರಲು ನಾನು ಸಮರ್ಥನಾಗಿಲ್ಲ.

154 दुर्जयः—अहं त्वां नेष्यामि । [अहं तुमं णइस्सं ।]

155 राजा— बालस्तावदसि पुत्र !

156 दुर्जयः—(परिक्रम्य) आर्याः ! अयं महाराजः ।
[अय्या ! अअं महाराओ ।]

157 देव्यौ—हा हा ! महाराजः । [हा हा ! महाराओ ।]

158 धृतराष्ट्रः — कासौ महाराजः ?

159 गान्धारी—कुत्र मे पुत्रकः ? [कहिं मे पुत्तओ ?]

160 दुर्जयः— अयं महाराजो भूम्यामुपविष्टः ।
[अअं महाराओ भूमिए उवविट्ठो ।]

161 धृतराष्ट्रः—हन्त भोः ! किमयं महाराजः ?

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154 DURJAYA—I will take you.

155 THE KING—You are just a boy, my son.

156 DURJAYA—(*Having moved about*) Revered mothers, here is the great king.

157 THE TWO QUEENS—Ah, alas! the great king!

158 DHṚTARĀṢTRA—Where is the great king!

159 GĀNDHĀRĪ—Where is my dear son?

160 DURJAYA-Here is the great king seated on the ground.

161 DHṚTARĀṢTRA—Oh alas! is this the great king?

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154 ದುರ್ಜಯ—ನಾನು ನಿನ್ನನ್ನು ಕರೆದುಕೊಂಡು ಹೋಗುತ್ತೇನೆ.

155 ರಾಜ—ನೀನಿನ್ನೂ ಹುಡುಗ, ಮಗನೆ!

156 ದುರ್ಜಯ—(ನಡೆದು ಹೋಗಿ) ಆರ್ಯರೆ, ಇದೊ ಮಹಾರಾಜ.

157 ದೇವಿಯರಿಬ್ಬರೂ—ಹಾ ಹಾ ಮಹಾರಾಜ!

158 ಧೃತರಾಷ್ಟ್ರ—ಈ ಮಹಾರಾಜನೆಲ್ಲಿ ?

159 ಗಾಂಧಾರೀ—ನನ್ನ ಮಗು ಎಲ್ಲಿ ?

160 ದುರ್ಜಯ—ಇದೊ, ಮಹಾರಾಜ ನೆಲದಮೇಲೆ ಕುಳಿತಿದ್ದಾನೆ.

161 ಧೃತರಾಷ್ಟ್ರ—ಅಯ್ಯೋ ಕಷ್ಟ! ಈತನೇ ಮಹಾರಾಜನೆ ?

162 यः काञ्चनस्तम्भसमप्रमाणो लोके किलैको वसुधाधिपेन्द्रः ।
कृतः स मे भूमिगतस्तपस्वी द्वारेन्द्रकीलार्धसमप्रमाणः ॥४५॥

163 गान्धारी — जात सुयोधन ! परिश्रान्तोऽसि ?

[जाद सुयोधण ! परिस्संन्तोसि ?]

164 राजा—भवत्याः खल्वहं पुत्रः ।

165 धृतराष्ट्रः — केयं भोः ?

166 गान्धारी—महाराज ! अहमभीतपुत्रप्रसविनी ।

[महाराअ ! अहमभीदपुत्तप्पसविणी ।]

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162 He, who was of the same stature as of a golden pillar, and who, it is well-known, was in this world the sole over-lord of kings,—is that son of mine made so miserable as to lie on the ground in the same manner as the broken bolt of a door? [45]

163 GĀNDHĀRĪ—My son, Suyodhana, are you much tired?

164 THE KING—I am surely your ladyship's son.

165 DHṚTARĀṢTRA—O, who is this lady here?

166 GĀNDHĀRĪ—Great king, it is I, who gave birth to fearless sons.

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162 ಯಾವನು ಚಿನ್ನದ ಸ್ತಂಭಕ್ಕೆ ಸಮನಾದ ಪ್ರಮಾಣವುಳ್ಳವನೂ ಲೋಕದಲ್ಲಿ ಒಬ್ಬನೇ ರಾಜಾಧಿರಾಜನೂ ಆಗಿದ್ದನೋ, ಆ ನನ್ನ ಮಗನು ಹೆಬ್ಬಾಗಿಲ ಮುರಿದ ಅಗುಣಿಯ ರೀತಿಯಲ್ಲಿ ಶೋಚನೀಯನಾಗಿ ನೆಲದಮೇಲೆ ಬಿದ್ದಿರುವಂತೆ ಮಾಡಲ್ಪಟ್ಟಿದ್ದಾನೆ ! [೪೫]

163 ಗಾಂಧಾರೀ—ಮಗು ಸುಯೋಧನ, ಪರಿಶ್ರಾಂತನಾಗಿದ್ದೀಯಾ ?

164 ರಾಜ—ನಾನು ನಿನ್ನ ಮಗನೇ ಅಲ್ಲವೆ ?

165 ಧೃತರಾಷ್ಟ್ರ—ಓಹೋ ! ಇವಳು ಯಾರು ?

166 ಗಾಂಧಾರೀ—ಮಹಾರಾಜ, ನಾನು ; ಭಯಭೀತರಾಗದ ಪುತ್ರರನ್ನು ಹಡೆದವಳು.

167 राजा — अद्योत्पन्नमिवात्मानमवगच्छामि । भोस्तात ! किमिदानीं वैक्लव्येन ?

168 धृतराष्ट्रः—पुत्र ! कथमविक्लवो भविष्यामि ?

169 यस्य वीर्यबलोत्सिक्तं संयुगाध्वरदीक्षितम् ।
पूर्वं भ्रातृशतं नष्टं त्वय्येकस्मिन् हते हतम् ॥४६॥ (पतति)

170 राजा — हा धिक् ! पतितोऽत्रभवान् । तात ! समाश्वासय अत्रभवतीम् ।

171 धृतराष्ट्रः—पुत्र ! किमिति समाश्वासयामि ?

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167 The king—I feel as if I am born to-day. O father! what is the use of being uneasy now?

168 Dhṛtarāṣtra—How can I help being uneasy?

169 Your hundred brothers proud of (their) valour and strength and consecrated for the sacrifice called battle, are already lost. (Now) with your single death, all are dead.[46]

(Falls down)

170 The king—Ah, alas! my revered father has fallen! Oh father, console her ladyship (my mother)!

171 Dhṛtarāṣtra—My son, with what words shall I console?

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167 ರಾಜ—ಇಂದು ಹುಟ್ಟಿದವನೆಂಬಂತೆ ನನ್ನನ್ನು ಭಾವಿಸುತ್ತೇನೆ. ತಂದೆಯೆ, ಈಗ ವೈಕ್ಲವ್ಯದಿಂದೇನು ಪ್ರಯೋಜನ?

168 ಧೃತರಾಷ್ಟ್ರ—ಪುತ್ರನೆ, ಹೇಗೆತಾನೆ ವೈಕ್ಲವ್ಯವಿಲ್ಲದವನಾದೇನು?

169 ಯಾವ ನಿನ್ನ ನೂರು ಸೋದರರು ವೀರ್ಯ ಬಲಗಳಿಂದ ಉತ್ಸಿಕ್ತರಾಗಿಯೂ ಯುದ್ಧವೆಂಬ ಯಾಗದಲ್ಲಿ ದೀಕ್ಷಿತರಾಗಿಯೂ ಇದ್ದರೋ ಅವರು (ಮಾತ್ರ) ಹಿಂದೆ ನಷ್ಟವಾಗಿ ಹೋಗಿದ್ದರು; ನೀನೊಬ್ಬ (ಇಂದು) ಹತನಾಗಲಾಗಿ ಎಲ್ಲರೂ ಹತರಾಗಿ ಬಿಟ್ಟಿದ್ದಾರೆ. [೪೬] (ಬೀಳುತ್ತಾನೆ)

170 ರಾಜ—ಹಾ ಕಷ್ಟ! ಪೂಜ್ಯನು ಬಿದ್ದುಬಿಟ್ಟಿದ್ದಾನೆ. ತಂದೆಯೇ, ಈ ಪೂಜ್ಯೆಯನ್ನು ಸಮಾಧಾನ ಪಡಿಸು.

171 ಧೃತರಾಷ್ಟ್ರ—ಪುತ್ರನೇ, ಏನೆಂದು ಸಮಾಧಾನಪಡಿಸಲಿ?

172 राजा — अपराङ्मुखो युधि हत इति । भोस्तात ! शोकनिग्रहेण क्रियतां ममानुग्रहः ।

173 त्वत्पादमात्रप्रणताग्रमौलिर्ज्वलन्तमप्यग्निमचिन्तयित्वा ।
येनैव मानेन समं प्रसूतस्तेनैव मानेन दिवं प्रयामि ॥४७॥

174 धृतराष्ट्रः—
वृद्धस्य मे जीवितनिःस्पृहस्य निसर्गसम्मीलितलोचनस्य ।
धृतिं निगृह्यात्मनि संप्रवृत्तस्तीव्रस्समाक्रामति पुत्रशोकः ॥४८॥

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172 THE KING—That I was slain when face to-face with the foe. O father, favour me by restraining (your) grief.—

173 With my crest bowed down only at your feet, I, regardless of even the blazing fire, depart for heaven with the same pride as I was born with. [47]

174 DHṚTARĀṢTRA—Bitter grief on accouut of my sons, arisen in me subduing (my) fortitude, over-powers me, an old man, with no desire to live and with eyes completely closed by nature. [48]

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172 ರಾಜ—ಅಪರಾಙ್ಮುಖನಾಗಿ ಯುದ್ಧದಲ್ಲಿ ಹತನಾದನೆಂದು. ತಂದೆಯೆ, (ನಿನ್ನ) ಶೋಕವನ್ನು ಅಡಗಿಸಿಕೊಳ್ಳುವುದರ ಮೂಲಕ ನನ್ನ ಮೇಲೆ ಅನುಗ್ರಹಮಾಡು.

173 ನಿನ್ನ ಪಾದಗಳಿಗೆ ಮಾತ್ರ ಪ್ರಣಾಮ ಮಾಡಿದ ಕಿರೀಟಾಗ್ರವುಳ್ಳವನಾಗಿ, ಉರಿಯುತ್ತಿರುವ ಅಗ್ನಿಯನ್ನೂ ಲೆಕ್ಕಿಸದೆ, ಯಾವ ಅಭಿಮಾನದೊಡನೆ ನಾನು ಹುಟ್ಟಿದೆನೋ ಅದೇ ಅಭಿಮಾನದೊಡನೆ ಸ್ವರ್ಗಕ್ಕೆ ಹೋಗುತ್ತೇನೆ. [೪೭]

174 ಧೃತರಾಷ್ಟ್ರ—ವೃದ್ಧನೂ ಜೀವಿತದಲ್ಲಿ ಆಸೆಯಿಲ್ಲದವನೂ ಸ್ವಾಭಾವಿಕವಾಗಿಯೇ ಮುಚ್ಚಿಹೋದ ಕಣ್ಣುಳ್ಳವನೂ ಆದ ನನ್ನ ಧೈರ್ಯವನ್ನು ಅಡಗಿಸಿ, ನನ್ನೊಳಗೇ ಉಂಟಾಗಿರುವ ತೀವ್ರವಾದ ಪುತ್ರಶೋಕವು ನನ್ನನ್ನು ಪೂರ್ಣವಾಗಿ ಆಕ್ರಮಿಸಿಕೊಳ್ಳುತ್ತಿದೆ. [೪೮]

175 बलदेवः—भोः कष्टम् !

176 दुर्योधननिराशस्य नित्यास्तमितचक्षुषः ।
न शक्नोम्यत्रभवतः कर्तुमात्मनिवेदनम् ।।४९।।

177 राजा—विज्ञापयाम्यत्रभवतीम् ।

178 गान्धारी—भण जात ! [भण जाद !]

179 राजा—नमस्कृत्य वदामि त्वां यदि पुण्यं मया कृतम् ।
अन्यस्यामपि जात्यां मे त्वमेव जननी भव ।।

180 गान्धारी — मम मनोरथः खलु त्वया भणितः ।

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175 BALADEVA—Oh, alas!

176 I am unable to announce myself to this revered person who has lost all hope for Duryodhana and whose eyes are blinded for ever. [49]

177 THE KING - I woutd prefer a request to your ladyship.

178 GĀNDHĀRĪ — Speak out my son.

179 THE KING—Having bowed down, I tell you. If any merit is earned by me, you alone be my mother even in another birth. [50]

180 GĀNDHĀRĪ—My own desire has been voiced by you.

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175 ಬಲದೇವ—ಅಯ್ಯೋ ಕಷ್ಟ!

176 ದುರ್ಯೋಧನನ ವಿಚಾರದಲ್ಲಿ ನಿರಾಶೆಗೊಂಡ, ಶಾಶ್ವತವಾಗಿಯೇ ಕುರುಡಾಗಿಬಿಟ್ಟಿರುವ ಕಣ್ಣುಳ್ಳ, ಈ ಪೂಜ್ಯನಿಗೆ ನನ್ನನ್ನು ನಿವೇದಿಸಿಕೊಳ್ಳಲೂ ಅಶಕ್ತನಾಗಿದ್ದೇನೆ. [೪೯]

177 ರಾಜ—ಪೂಜ್ಯಳಲ್ಲಿ ಅರಿಕೆ ಮಾಡಿಕೊಳ್ಳುತ್ತೇನೆ.

178 ಗಾಂಧಾರೀ—ಹೇಳು, ಮಗು.

179 ರಾಜ—ನಮಸ್ಕರಿಸಿ ನಿನಗೆ ಹೇಳುತ್ತೇನೆ,—ನನ್ನಿಂದ ಪುಣ್ಯಮಾಡಲ್ಪಟ್ಟಿದ್ದರೆ ಇನ್ನೊಂದು ಜನ್ಮದಲ್ಲೂ ನೀನೇ ನನಗೆ ಜನನಿಯಾಗು. [೫೦]

180 ಗಾಂಧಾರೀ—ನನ್ನ ಮನೋರಥವೇ ನಿನ್ನಿಂದ ನುಡಿಯಲ್ಪಟ್ಟಿತು.

[मम मणोरहो खु तुए भणिदो।]

181 राजा— मालवि ! त्वमपि शृणु ।

182 भिन्ना मे भ्रुकुटी गदानिपतितैर्व्यायुद्धकालोत्थितैः
वक्षस्युत्पतितैः प्रहाररुधिरैर्हारावकाशो हृतः ।
पश्येमौ व्रणकाञ्चनाङ्गदधरौ पर्याप्तशोभौ भुजौ
भर्ता ते न पराङ्मुखो युधि हतः किं क्षत्रिये ! रोदिषि ॥

183 देवी—बाला एषा सहधर्मचारिणी रोदिमि ।

[बाळा एसा सहधम्मचारिणी रोदामि ।]

184 राजा—पौरवि, त्वमपि शृणु ।

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181 THE KING—Mālavi, you too listen.

182 My brow is broken by mace-blows inflicted at the time of the duel. Space for a garland on my chest has been taken away by the gushing blood of the cuts. Look at these two arms sufficiently adorned wearing the golden armlets of wounds. Your husband has been struck down in the fight even as he never turned his face away (from the foe). Why do you weep? O warrior-lady! [51]

183 THE QUEEN–I, a girl, weep beeing your partner in life.

184 THE KING—Pauravī, you too listen.

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181 ರಾಜ—ಮಾಲವಿ, ನೀನೂ ಆಲಿಸು.

182 ಘೋರವಾದ ಯುದ್ಧಕಾಲದಲ್ಲಿ ಉಂಟಾದ ಗದಾಪ್ರಹಾರಗಳಿಂದ ನನ್ನ ಹುಬ್ಬು ಹರಿದುಹೋಗಿದೆ. ಪ್ರಹಾರದಿಂದ ಚಿಮ್ಮಿದ ರಕ್ತಗಳಿಂದ ಎದೆಯಲ್ಲಿ ಹಾರಗಳ ಸ್ಥಾನವು ಅಪಹೃತವಾಗಿಬಿಟ್ಟಿದೆ. ಗಾಯಗಳೆಂಬ ಚಿನ್ನದ ತೋಳ್ಬಳೆ ಧರಿಸಿರುವ ಮತ್ತು ಸಾಕಷ್ಟು ಹೊಳೆಯುತ್ತಿರುವ ಈ ಭುಜಗಳೆರಡನ್ನೂ ನೋಡು. ಎಲೌ ಕ್ಷತ್ರಿಯ ಸ್ತ್ರೀಯೆ! ನಿನ್ನ ಗಂಡನು ಯುದ್ಧದಲ್ಲಿ ಹತನಾದುದು ಪರಾಙ್ಮುಖನಾಗಿ ಅಲ್ಲ; ಏತಕ್ಕಾಗಿ ಅಳುತ್ತೀ?

183 ದೇವೀ–ನಾನು ಬಾಲೆ; ನಿಮ್ಮ ಸಹಧರ್ಮಚಾರಿಣಿಯಾಗಿ ಅಳುತ್ತಿದ್ದೇನೆ.

184 ರಾಜ—ಪೌರವಿ, ನೀನೂ ಆಲಿಸು.

185 वेदोक्तैर्विविधैर्मखैरभिमतैरिष्टं धृता बान्धवाः
शत्रूणामुपरि स्थितं प्रियशतं न व्यंसिताः संश्रिताः ।
युद्धेऽष्टादशवाहिनीनृपतयः सन्तापिता निग्रहे
मानं मानिनि ! वीक्ष्य मे न हि रुदन्त्येवं विधानां स्त्रियः ॥

186 पौरवी—एककृतप्रवेशनिश्चया न रोदिमि ।
[एक्ककिदप्पवेसणिच्चआ ण रोदामि ।]

187 राजा— दुर्जय ! त्वमपि शृणु ।

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185 Various desirable sacrifices enjoined by the Vedas have been performed. Relatives have been supported. Enemies have been vanquished. The dependents have not been deprived of a hundred pleasures. The kings leading the eighteen army divisions in battle were tortured under imprisonment. O proud lady, notice my pride; for, wives of such men do not weep. [52]

186 PAURAVĪ—With the sole resolve of entering (fire with you), I do not weep.

187 THE KING—Durjaya, you too listen.

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185 ವೇದೋಕ್ತವಾದ ಮತ್ತು (ನನಗೆ) ಅಭಿಮತವಾದ ವಿವಿಧ ಯಜ್ಞಗಳನ್ನು ಮಾಡಿದ್ದಾಗಿದೆ; ಬಾಂಧವರು ಸಂರಕ್ಷಿತರಾಗಿದ್ದಾರೆ; ಶತ್ರುಗಳನ್ನು ಅಡಗಿಸಿ ಅವರಿಗಿಂತ ಮೇಲಾಗಿದ್ದುದಾಗಿದೆ; ಆಶ್ರಿತರು ತಮ್ಮ ನೂರಾರು ಇಷ್ಟಗಳಿಂದ ವಂಚಿತರಾಗುವಂತೆ ಮಾಡಲ್ಪಟ್ಟಿಲ್ಲ; ಯುದ್ಧದಲ್ಲಿ ಹದಿನೆಂಟು ಸೇನೆಗಳ (ನಾಯಕರಾದ) ರಾಜರೂ (ನನ್ನಿಂದ) ಪರಾಜಿತರಾದ ಸಮಯದಲ್ಲಿ ಸಂತಾಪಕ್ಕೀಡುಮಾಡಲ್ಪಟ್ಟರು. ಎಲೌ ಮಾನಿನಿ, ನನ್ನ ಈ ಮಾನವನ್ನು ಕಣ್ಣಾರ ನೋಡು; ಇಂತಹವರ ಹೆಂಡತಿಯರು ಅಳುವುದಿಲ್ಲವಲ್ಲವೆ? [೫೨]

186 ಪೌರವೀ—(ಅಗ್ನಿ) ಪ್ರವೇಶಮಾಡುವುದೆಂಬ ಒಂದೇ ನಿಶ್ಚಯ ಮಾಡಿ ಬಿಟ್ಟಿರುವ ನಾನು ಅಳುವುದಿಲ್ಲ.

187 ರಾಜ—ದುರ್ಜಯ, ನೀನೂ ಆಲಿಸು.

188 **धृतराष्ट्रः**— गान्धारि ! किं नु खलु वक्ष्यति ?

189 **गान्धारी**— अहमपि तदेव चिन्तयामि ।

[अहं पि तं एव्व चिन्तेमि ।]

190 **राजा**—अहमिव पाण्डवाः शुश्रूषयितव्याः; तत्रभवत्याश्चांबायाः कुन्त्या निदेशो वर्तयितव्यः । अभिमन्योर्जननी द्रौपदी चोभे मातृवत् पूजयितव्ये । पश्य, पुत्र !

191 **श्लाघ्यश्रीरभिमानदीप्तहृदयो दुर्योधनो मे पिता**
तुल्येनाभिमुखं रणे हत इति त्वं शोकमेवं त्यज ।
स्पृष्ट्वा चैव युधिष्ठिरस्य विपुलं क्षौमापसव्यं भुजं
देयं पाण्डुसुतैस्त्वया मम समं नामावसाने जलम् ॥५३॥

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188 DHṚTARĀṢṬRA—Gāndhārī, what is he going to say ?

189 GANDHĀRĪ—I am also wondering similarly.

190 THE KING—The Pāṇḍavas are to be served like myself. The direction of her ladyship mother Kuntī must be followed. Abhimanyu's mother (Subhadrā) and Draupadī, both of them must be honoured like your own mother. Look, my son.—

191 'My father Duryodhana of glorious splendour and of a heart lit up with pride was slain by an equal while

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188 ಧೃತರಾಷ್ಟ್ರ—ಗಾಂಧಾರಿ, ಅವನೇನನ್ನು ಹೇಳುವುದಾಗಿರಬಹುದು ?

189 ಗಾಂಧಾರೀ—ನಾನೂ ಅದನ್ನೇ ಯೋಚಿಸುತ್ತಿದ್ದೇನೆ.

190 ರಾಜ—ನಾನು ಹೇಗೋ ಹಾಗೆ ಪಾಂಡವರು ಶುಶ್ರೂಷಿಸಲ್ಪಡಬೇಕು. ಪೂಜ್ಯೆಯಾದ ತಾಯಿ ಕುಂತಿಯ ಅಪ್ಪಣೆಯೂ ಪಾಲಿಸಲ್ಪಡಬೇಕು. ಅಭಿಮನ್ಯುವಿನ ಜನನಿ (ಸುಭದ್ರೆ) ಮತ್ತು ದ್ರೌಪದೀ ಇಬ್ಬರೂ ತಾಯಂದಿರಂತೆ ಪೂಜಿಸಲ್ಪಡಬೇಕು. ನೋಡು, ಪುತ್ರನೇ!

191 'ಶ್ಲಾಘ್ಯವಾದ ಸಂಪತ್ತುಳ್ಳ, ಅಭಿಮಾನದಿಂದ ಬೆಳಗುತ್ತಿದ್ದ ಹೃದಯವುಳ್ಳ ನನ್ನ ತಂದೆ ದುರ್ಯೋಧನನು ತನಗೆ ಸರಿಸಮಾನನಾದವನೊಡನೆ

192 बलदेवः—अहो वैरं पश्चात्तापः संवृत्तः ! अये शब्द इव ।

193 सन्नाहदुन्दुभिनिनादवियोगमूके
विक्षिप्तबाणकवचव्यजनातपत्रे ।
कस्यैष कार्मुकरवो हतसूतयोधे
विभ्रान्तवायसगणं गगनं करोति ॥५४॥

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facing him in fight'—with this (satisfaction), you abandon your grief. And, when my name is at an end, you must offer me the libation of water, along with the other sons of Pāṇdu, having touched Yudhiṣṭhira's mighty shoulder over which the silk cloth is worn in the *apasavya* way. [53]

192 BALADEVA—Oh ! Enmity has turned into repentance. Ey, something like a sound !

193 When it is still with the absence of the roll of battle-drums, when arrows, armours, chauries and umbrellas are cast aside, when charioteers and warriors are slain,—(at such a time), whose bow-twang is this that is rendering the sky (be filled) with flocks of frightened crows ? [54]

ಯುದ್ಧದಲ್ಲಿ ಅಭಿಮುಖನಾಗಿ ಹತನಾದನು'—ಎಂಬುದನ್ನು ಗಮನಿಸಿ ನಿನ್ನ ಈ ಬಗೆಯ ಶೋಕವನ್ನು ತ್ಯಜಿಸು; ಮತ್ತು ನನ್ನ ಮರಣಾನಂತರ ನೀನು ಯುಧಿಷ್ಠಿರನ ಪರಿಪುಷ್ಟವಾದ ಮತ್ತು ರೇಷ್ಮೆ ಮುಗುಟವನ್ನು ಪ್ರಾಚೀನಾವೀತಿಯಾಗಿ ಹೊದೆದ ಭುಜವನ್ನು ಮುಟ್ಟಿಕೊಂಡೇ ಪಾಂಡುಸುತರೊಡನೆ ನನಗೆ ಜಲಾಂಜಲಿಯನ್ನು ಕೊಡಬೇಕು. [೫೩]

192 ಬಲದೇವ—ಆಶ್ಚರ್ಯ! ವೈರವು ಪಶ್ಚಾತ್ತಾಪವಾಗಿಬಿಟ್ಟಿದೆ. ಓ, ಏನೋ ಶಬ್ದದಂತೆ (ಕೇಳಿಸುತ್ತಿದೆ).

193 (ಯುದ್ಧ) ಸನ್ನಾಹ (ಸೂಚಕವಾದ) ನಗಾರಿಯ ನಿನಾದವಿಲ್ಲದೆ ನಿಃಶಬ್ದವಾಗಿರಲು, ಬಾಣ ಕವಚ ಚಾಮರ ಛತ್ರಿಗಳು ಬಿಸಾಡಲ್ಪಟ್ಟಿರಲು, ಸೂತರೂ ಸೈನಿಕರೂ ಹತರಾಗಿರಲು, ಯಾರ ಧನುಷ್ಟಂಕಾರ ಶಬ್ದ ಇದು ?—ಆಕಾಶವನ್ನು ಹೆದರಿದ ಕಾಗೆಗಳ ಹಿಂಡು ಉಳ್ಳದ್ದನ್ನಾಗಿ ಮಾಡುತ್ತಿದೆ! [೫೪]

194 (नेपथ्ये)

दुर्योधनेनाततकार्मुकेण यो युद्धयज्ञः सहितः प्रविष्टः ।
तमेव भूयः †प्रविशामि शून्यमध्वर्युणा वृत्तमिवाश्वमेधम् ॥५५॥

195 बलदेवः—अये, अयं गुरुपुत्रोऽश्वत्थामेत एवाभिवर्तते! य एषः

196 स्फुटितकमलपत्रस्पष्टविस्तीर्णदृष्टिः
रुचिरकनकयूपव्यायतालम्बबाहुः ।
सरभसमयमुग्रं कार्मुकं कर्षमाणः
सदहन इव मेरुः शृङ्गलग्नेन्द्रचापः ॥५६॥

† प्रविशाम्यशून्यं०

194 *(Behind the curtain)* The same war-sacrifice which I had entered into along with Duryodhana who had strung his bow, I enter once again now, just as one enters into the yard of a horse-sacrifice which is over and (hence) void of the sacrificer. [55]

195 BALADEVA — Oh, here is my preceptor's son, As'vatthāman, coming this very way.

196 He has eyes that are large and clear as the petals of the fully blown lotus; he is endowed with arms that are

194 (ತೆರೆಯ ಹಿಂದೆ) ಹೆದೆಯೇರಿಸಿದ ಬಿಲ್ಲು ಹಿಡಿದ ದುರ್ಯೋಧನ ನೊಡಗೂಡಿ ಯಾವ ಯುದ್ಧಯಜ್ಞವು ಪ್ರವಿಷ್ಟವಾಗಿತ್ತೋ ಅದನ್ನೇ ಪುನಃ ಪ್ರವೇಶಿಸುತ್ತೇನೆ,—ಮುಗಿದುಹೋದ (ಆದ್ದರಿಂದಲೇ) ಅಧ್ವರ್ಯುಶೂನ್ಯವಾದ ಅಶ್ವಮೇಧವನ್ನು ಹೇಗೋ ಹಾಗೆ. [೫೫]

195 **ಬಲದೇವ**—ಓ, ಇವನು ಗುರುಪುತ್ರನಾದ ಅಶ್ವತ್ಥಾಮ; ಇತ್ತಲೇ ಬರುತ್ತಿದ್ದಾನೆ. ಇವನೋ—

196 ಅರಳಿದ ಕಮಲದ ದಳದಂತೆ ಸ್ಪಷ್ಟವೂ ವಿಸ್ತಾರವೂ ಆದ ಕಣ್ಣುಳ್ಳವನು; ಸುಂದರವಾದ ಚಿನ್ನದ ಯೂಪಸ್ತಂಭದಂತೆ ದಷ್ಟಪುಷ್ಟವೂ ಉದ್ದವೂ ಆದ ಬಾಹುಗಳುಳ್ಳವನು; ಭಯಂಕರವಾದ ಧನುಸ್ಸನ್ನು ರಭಸದಿಂದೆಳೆಯುತ್ತಾ

197 (ततः प्रविशति अश्वत्थामा)

198 **अश्वत्थामा**—(पूर्वोक्तमेव पठित्वा) भो भोः! समर-संरम्भोभय-बल-जलधि-सङ्गम-समय-समुत्थित-शस्त्र-नक्र-कृत्त-विग्रहाः स्तोकावशेष-श्वासानुबद्ध-मन्द-प्राणाः समरश्लाघिनो राजानः! शृण्वन्तु शृण्वन्तु भवन्तः।

199 **छलबलदलितोरुः कौरवेन्द्रो न चाहं**
शिथिलविफलशस्त्रः सूतपुत्रो न चाहम्।

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stout and long as the magnificent sacrificial posts of gold; as he is (now) violently drawing his dreadful bow, he is like the blazing Meru, with a rain-bow resting on its peak. [56]

197 *(Then enters As'vatthāmā)*

198 As'VATTHĀMĀ—*(Having repeated the earlier verse no. 55)* Oh, ye kings, — whose bodies are mutilated by those crocodiles, viz., the weapons, arisen at the time of the confluence of the two oceans, viz., the (opposing) forces clashing in fight,—whose sinking lives are clinging to the very feeble remains of breath, and who are renown in battle! Listen; all of you listen.

199 It was the Kaurava king that had his thighs

ಇವನು ಬೆಂಕಿಯಿಂದ ಕೂಡಿದ ಮತ್ತು ಶಿಖರದಲ್ಲಿ ಅಂಟಿಕೊಂಡ ಕಾಮನ ಬಿಲ್ಲುಳ್ಳ ಮೇರುವಿನಂತೆ (ಕಾಣಿಸುತ್ತಿದ್ದಾನೆ). [೫೬]

197 (ಬಳಿಕ ಅಶ್ವತ್ಥಾಮ ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

198 **ಅಶ್ವತ್ಥಾಮ**—(ಹಿಂದೆ ಹೇಳಿದ್ದ ೫೫ನೇ ಶ್ಲೋಕವನ್ನೇ ಹೇಳಿ) ಭೋ ಭೋಃ! ಯುದ್ಧದ ಸಡಗರವೆಂಬ ಎರಡು ಸೈನ್ಯಸಾಗರಗಳು ಸಂಗಮವಾಗುವ ಸಮಯದಲ್ಲಿ ಮೇಲೆದ್ದ ಆಯುಧಗಳೆಂಬ ಮೊಸಳೆಗಳಿಂದ ಕತ್ತರಿಸಲ್ಪಟ್ಟ ಶರೀರವುಳ್ಳ, ಸ್ವಲ್ಪವೇ ಉಳಿದಿರುವ ಶ್ವಾಸಕ್ಕೆ ಅಂಟಿಕೊಂಡು ಮಂದವಾದ ಪ್ರಾಣಗಳುಳ್ಳ, ಮತ್ತು ಯುದ್ಧವನ್ನು ಶ್ಲಾಘಿಸುವ ರಾಜರೇ! ಕೇಳಿ, ನೀವು ಕೇಳಿ.

199 ಮೋಸದ ಬಲದಿಂದ ಮುರಿಯಲ್ಪಟ್ಟ ತೊಡೆಯುಳ್ಳವನು

इह तु विजयभूमौ द्रष्टुमद्योद्यतास्त्रः
सरभसमहमेको द्रोणपुत्रः स्थितोऽस्मि ॥५७॥

200 किमनया ममाप्यप्रतिलाभविजयश्लाघया समरश्रिया ! (परिक्रम्य) मा तावत् । मयि गुरुनिवपनव्यग्रे वञ्चितः किल कुरुकुलतिलकभूतः कुरुराजः । क एतच्छ्रद्धास्यति ! कुतः,

201 उद्यत्प्राञ्जलयो रथद्विपगताश्वापद्वितीयैः करैः
यस्यैकादशवाहिनीनृपतयस्तिष्ठन्ति वाक्योन्मुखाः ।

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shattered by the power of fraud, not I; it was the charioteer's son (Karṇa) who held a weapon that grew slack and failed, not I; but, to-day, I, Droṇa's son, stand alone here in this yard of victory, with my weapon raised up violently to look (for some warrior to fight with). [57]

200 What is the use even to me of this glory of battle in which the praise of victory is profit-less ? *(Stepping round)* No, not so, It is reported that when I was engaged in the funeral oblation to my father, the Kuru king, the ornament of the Kuru race, was cheated. Who will believe this ? For,—

201 Clearly vanquished only by destiny is even that

ಕೌರವೇಂದ್ರ, ನಾನಲ್ಲ. ಶಿಥಿಲವೂ ವಿಫಲವೂ ಆದ ಶಸ್ತ್ರ ಹೊಂದಿದ್ದವನು ಸೂತ ಪುತ್ರ ಕರ್ಣ, ನಾನಲ್ಲ. ಈ ವಿಜಯಭೂಮಿಯಲ್ಲಿ ರಭಸದಿಂದ ಅಸ್ತ್ರವನ್ನು ಮೇಲಕ್ಕೆತ್ತಿ ಹಿಡಿದುಕೊಂಡು (ಪ್ರತಿಸ್ಪರ್ಧಿಯನ್ನು) ನೋಡುವುದಕ್ಕಾಗಿ ದ್ರೋಣ ಪುತ್ರನಾದ ನಾನೊಬ್ಬನೇ ನಿಂತಿದ್ದೇನೆ. [೫೭]

200 ಲಾಭವೇನೂ ಇಲ್ಲದ ವಿಜಯಶ್ಲಾಘನೆಯ ಈ ಯುದ್ಧ ಸಂಪತ್ತಿಯಿಂದ ನನಗೆ ತಾನೇ ಏನು ಪ್ರಯೋಜನ? (ಸುತ್ತಾಡಿ) ಹಾಗಾಗದು. ನಾನು ನನ್ನ ತಂದೆಗೆ ಜಲಾಂಜಲಿ ನೀಡುವುದರಲ್ಲಿ ತೊಡಗಿರಲು, ಕುರುಕುಲ ತಿಲಕಪ್ರಾಯನಾದ ಕುರುರಾಜನು ವಂಚಿತನಾದನಂತೆ! ಇದನ್ನು ಯಾರು ತಾನೇ ನಂಬುತ್ತಾರೆ? ಯಾಕೆಂದರೆ—

201 ಹನ್ನೊಂದು (ಅಕ್ಷೌಹಿಣೀ) ಸೈನ್ಯಗಳ (ನಾಯಕರಾದ) ರಾಜರು,

भीष्मो रामशरावलीढकवचस्तातश्च योद्धा रणे
व्यक्तं निर्जित एव सोऽप्यतिरथः कालेन दुर्योधनः ॥

202 तत् क नु खलु गतो गान्धारीपुत्रः ? (परिक्रम्यावलोक्य) अये, अयम् अभिहत-गज-तुरग-नर-रथ-प्राकार-मध्यगतः समरपयोधिपारगः कुरुराजः ! य एषः,

203 मौलीनिपातचलकेशमयूखजालैः
गात्रैर्गदानिपतनक्षतशोणितार्द्रैः ।

Duryodhana, waiting for whose command sovereigns of eleven armies mounted on chariots and elephants remained with folded hands raised up even as they held arrows, and in whose battle Bhiṣma whose armour was licked by the arrows of Paras'urāma was a warrior, as was my father also. [58]

202 Now, where has Gāndhārī's son gone, I wonder. *(Stepping about and looking)* Oh, here is the Kuru king in the midst of the rampart of the slain elephants, horses, men and chariots, having reached the shore of the ocean of battle. Here, he,

203 With the net-works of his ray-like locks dishevelled as

ರಥಗಳಲ್ಲೂ ಆನೆಗಳಮೇಲೂ ಇದ್ದುಕೊಂಡೇ ಧನುಸ್ಸು ಹಿಡಿದ ಕೈಗಳನ್ನೇ ಮೇಲಕ್ಕೆತ್ತಿ ಅಂಜಲಿಬದ್ಧರಾಗಿ, ಯಾವನ ಅಪ್ಪಣೆಯನ್ನೇ ಇದಿರು ನೋಡುತ್ತಾ ಇರುತ್ತಿದ್ದರೋ, ಪರಶುರಾಮನ ಬಾಣಗಳಿಂದ ವಿಧ್ವಸ್ತವಾದ ಕವಚವುಳ್ಳ ಭೀಷ್ಮನೂ ನನ್ನ ತಂದೆಯೂ ಯಾವನ ಪಕ್ಷಹಿಡಿದು ರಣಭೂಮಿಯಲ್ಲಿ ಯುದ್ಧ ಮಾಡಿದರೋ, ಅಂತಹ ಅತಿರಥನಾದ ದುರ್ಯೋಧನನೂ ಸ್ಪಷ್ಟವಾಗಿ ಯಮನಿಂದಲೇ ಪರಾಜಿತನಾಗಿಬಿಟ್ಟಿದ್ದಾನೆ. [೫೮]

202 ಆ ಗಾಂಧಾರೀಪುತ್ರನಾದರೂ ಎಲ್ಲಿ? (ಸುತ್ತಾಡಿ, ನೋಡಿ) ಓ, ಇದೋ, ಸಮರಸಾಗರದ ದಡವನ್ನು ಸೇರಿ, ಕೊಲ್ಲಲ್ಪಟ್ಟ ಆನೆ ಕುದುರೆ ಜನರು ರಥಗಳೆಂಬ ಪ್ರಾಕಾರದ ಮಧ್ಯದಲ್ಲಿದ್ದಾನೆ ಕುರುರಾಜ! ಇವನೋ—

203 ಕಿರೀಟವು ಕೆಳಗೆ ಬಿದ್ದುದರಿಂದ ಚಲಿಸುವ ತಲೆಗೂದಲುಗಳೆಂಬ

†भात्यस्तमस्तकशिलातलसन्निविष्टः † यात्य०
सन्ध्यावगाढ इव पश्चिमकालसूर्यः ॥५९॥

204 (उपसृत्य) भोः कुरुराज ! किमिदम् ?

205 राजा— गुरुपुत्र ! फलमपरितोषस्य ।

206 अश्वत्थामा—भोः कुरुराज ! सत्कारमूलमावर्जयिष्यामि ।

207 राजा—किं भवान् करिष्यति ?

208 अश्वत्थामा—श्रूयताम् ।

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the crown has fallen down, with limbs drenched with blood from wounds caused by mace-blows, appears like the setting sun seated on the surface of a rock on the peak of the setting Mount and plunged in twilight. [59]

204 *(Going near)* O king of the Kurus, what is this?

205 THE KING—O son of my preceptor, it is the fruit of discontentment.

206 AS'VATTHĀMĀ-O king of the Kurus, I will pull out the very root of honour.

207 THE KING—What do you propose to do?

208 AS'VATTHĀMĀ—Listen.

ಕಿರಣಜಾಲಗಳಿಂದಲೂ, ಗದೆಯ ಏಟುಗಳಿಂದಾದ ಗಾಯದ ರಕ್ತದಿಂದ ತೊಯ್ದ ಅವಯವಗಳಿಂದಲೂ, ಅಸ್ತಾಚಲದ ಶಿಖರದ ಶಿಲಾತಲದಲ್ಲಿ ತಂಗಿ ಸಂಧ್ಯೆಯೊಳಗೆ ಮುಳುಗಿದ ಸಾಯಂಕಾಲದ ಸೂರ್ಯನಂತೆ ಕಾಣಿಸುತ್ತಿದ್ದಾನೆ.

204 (ಹತ್ತಿರ ಹೋಗಿ) ಕುರುರಾಜನೇ, ಇದೇನು?

205 ರಾಜ—ಗುರುಪುತ್ರ, (ಇದು) ಅಸಂತೋಷದ ಫಲ.

206 ಅಶ್ವತ್ಥಾಮ—ಕುರುರಾಜನೇ, ಸತ್ಕಾರದ ಮೂಲವನ್ನೇ ತಂದೊಪ್ಪಿಸುತ್ತೇನೆ.

207 ರಾಜ—ಏನು ಮಾಡುವಿ?

208 ಅಶ್ವತ್ಥಾಮ—ಕೇಳು.

209 युद्धोद्यतं गरुडपृष्ठनिविष्टदेहं
*स्पष्टाष्टभीमभुजमुद्यतशार्ङ्गचक्रम् । * अष्टार्ध०
कृष्णं सपाण्डुतनयं युधि शस्त्रजालैः
सङ्कीर्णलेख्यमिव चित्रपटं क्षिपामि ॥६०॥

210 राजा— मा मा भवानेवम् ।

211 गतं धात्र्युत्सङ्गं सकलमभिषिक्तं नृपकुलं
गतः कर्णः स्वर्गं निपतिततनुः शन्तनुसुतः ।

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209 With net-works of weapons I will hurl down Kṛṣṇa, together with the sons of Pāṇḍu, in a fight, as if he were a picture-board with overlapping paintings ; — Kṛṣṇa, as he gets engaged in the fight, riding on Garuda's back, his eight dreadful arms made manifest, and his Disc and the S'ārṅga bow raised aloft. [60]

210 THE KING—No, say not so.

211 The whole host of consecrated kings is lying on the lap of (mother) Earth ; Karṇa has gone to heaven ; S'antanu's son (Bhiṣma) is dead; my hundred brothers have

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209 ಗರುಡನ ಹೆಗಲಿನಮೇಲೆ (ದೇಹವಿಟ್ಟು) ಕುಳಿತು ತನ್ನ ಭೀಕರವಾದ ಎಂಟು ಬಾಹುಗಳನ್ನೂ ಸ್ಪಷ್ಟವಾಗಿ ತೋರ್ಪಡಿಸಿಕೊಂಡು, ಶಾರ್ಙ್ಗವನ್ನೂ ಚಕ್ರವನ್ನೂ ಎತ್ತಿ ಹಿಡಿದು ಯುದ್ಧಕ್ಕೆ ತೊಡಗಿದ ಕೃಷ್ಣನನ್ನು, ಪಾಂಡುತನಯರ ಸಮೇತ, ಯುದ್ಧದಲ್ಲಿ (ನನ್ನ) ಶಸ್ತ್ರಜಾಲಗಳಿಂದ ಎತ್ತಿಹಾಕಿಬಿಡುತ್ತೇನೆ; ಒಂದರೊಡನೊಂದು ಬೆರೆತುಹೋದ ಚಿತ್ರಗಳುಳ್ಳ ಚಿತ್ರಪಟವನ್ನು ಹೇಗೋ ಹಾಗೆ. [೬೦]

210 ರಾಜ— ಬೇಡ, ಹಾಗೆ ಮಾಡಬೇಡ.

211 ಪಟ್ಟಾಭಿಷಿಕ್ತರಾಗಿದ್ದ ಎಲ್ಲ ರಾಜರ ಸಮೂಹವೂ ಭೂಮಿಯ ಮಡಿಲನ್ನು ಸೇರಿಬಿಟ್ಟಿದೆ. ಕರ್ಣನು ಸ್ವರ್ಗಕ್ಕೆ ತೆರಳಿಬಿಟ್ಟ. (ಶಂತನುವಿನ ಮಗ) ಭೀಷ್ಮನೂ ದೇಹ ನೀಗಿಬಿಟ್ಟಿದ್ದಾನೆ. ನನ್ನ ನೂರು ಸೋದರರೂ

गतं भ्रातॄणां मे शतमभिमुखं संयुगमुखे
वयं चैवंभूता गुरुसुत ! धनुर्मुञ्चतु भवान् ॥६१॥

212 अश्वत्थामा— भोः कुरुराज !

213 संयुगे पाण्डुपुत्रेण गदापातकचग्रहे ।
सममूरुद्वयेनाद्य दर्पोऽपि भवतो हृतः ॥६२॥

214 राजा — मा मैवम् । मानशरीरा राजानः । मानार्थमेव मया निग्रहो गृहीतः । पश्य गुरुपुत्र !

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passed away; and facing the foe in the van of battle, I too have come to this plight. O preceptor's son! you keep aside the bow. [61]

212 AS'VATTHĀMĀ—O king of the Kurus!

213 In the fight to-day, when the mace was flung and your locks were seized, was your spirit also taken away along with the thighs by Pāṇḍu's son? [62]

214 THE KING — No, not so. Self-respect forms the very person of kings. Only for the sake of self-respect, war was undertaken by me. Look, preceptor's son.—

ಹೋಗಿ ಬಿಟ್ಟರು. ಯುದ್ಧ ಭೂಮಿಯಲ್ಲಿ ಅಭಿಮುಖನಾಗಿ (ಯುದ್ಧ ಮಾಡುತ್ತಾ) ನಾನೂ ಈ ಸ್ಥಿತಿಗೆ ಬಂದಿದ್ದೇನೆ. ಗುರುಪುತ್ರನೇ, ನೀನು ಧನುಸ್ಸನ್ನು ತ್ಯಜಿಸಿಬಿಡು. [೬೧]

212 ಅಶ್ವತ್ಥಾಮ—ಕುರುರಾಜನೇ,

213 ಯುದ್ಧದಲ್ಲಿ ಇಂದು ಗದೆಯಿಂದ ಹೊಡೆದು (ನಿನ್ನ) ಕೂದಲನ್ನು ಹಿಡಿದ ಸಮಯದಲ್ಲಿ, ಎರಡು ತೊಡೆಗಳ ಜತೆಯಲ್ಲೇ ನಿನ್ನ ದರ್ಪವೂ ಕೂಡ (ಪಾಂಡು ಪುತ್ರನಾದ) ಭೀಮನಿಂದ ಅಪಹೃತವಾಗಿಬಿಟ್ಟಿತೆ? [೬೨]

214 ರಾಜ—ಬೇಡ, ಹಾಗನ್ನಬೇಡ. ರಾಜರು ಮಾನವನ್ನೇ ಶರೀರವಾಗಿ ಉಳ್ಳವರು. ಮಾನಕ್ಕಾಗಿಯೇ ನಿಗ್ರಹವು ನನ್ನಿಂದ ಅಂಗೀಕೃತವಾಯಿತು. ನೋಡು, ಗುರುಪುತ್ರನೇ!

215 यत्कृष्टा करनिग्रहाञ्चितकचा द्यूते तदा द्रौपदी
यद्बालोऽपि हतस्तदा रणमुखे पुत्रोऽभिमन्युः पुनः ।
अक्षव्याजजिता वनं वनमृगैर्यत्पाण्डवाः संश्रिता
† दर्पव्रतं नन्वल्पं मयि तैः कृतं विमृश भो ! †दर्पाहृतं दीक्षितैः ॥

216 अश्वत्थामा—सर्वथा कृतप्रतिज्ञोऽस्मि ।

217 भवता चात्मना चैव वीरलोकैः शपाम्यहम् ।
निशासमरमुत्पाद्य रणे धक्ष्यामि पाण्डवान् ॥६४॥

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215 How, on that occasion during the gambling, Draupadī was dragged by (her) tresses seized and twisted by the hand; how again, on another occasion, (their) son Abhimanyu, though a boy, was slain in the van of fight; how the Pāṇḍavas, vanquished on the pretext of dice-play, dwelt in the forest together with wild beasts; consider this, sir. Is it not little that has been done to me by those (Pāṇḍavas) consecrated (for the battle-rite), in taking away my spirit? [63]

216 AS'VATTHĀMĀ—I have taken an oath by everything.

217 I conjure upon you, upon me and upon the worlds

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215 ಅಂದು ದ್ರೌಪದಿಯನ್ನು ಅವಳ ಮುಂಗುರಳನ್ನು ಕೈಯಲ್ಲಿ ಹಿಡಿದು ದ್ಯೂತಸಭೆಗೆ ಎಳೆದು ತಂದುದೇನು; ಅಂದು ಯುದ್ಧಭೂಮಿಯಲ್ಲಿ ಅಭಿಮನ್ಯುವನ್ನು, ಅವನು ಇನ್ನೂ ಬಾಲಕನಾಗಿದ್ದರೂ, ಕೊಂದುದೇನು; ಪಗಡೆಯ ನೆಪದಿಂದ ಸೋಲಿಸಲ್ಪಟ್ಟ ಪಾಂಡವರು ವನಮೃಗಗಳೊಡನೆ ಅರಣ್ಯವನ್ನು ಸೇರಿದುದೇನು; (ಹೀಗಿರುವಾಗ) ಯುದ್ಧದಲ್ಲಿ ದೀಕ್ಷಿತರಾದ ಅವರು ನನ್ನ ದರ್ಪವನ್ನು ಇಳಿಸಿದುದು ಸ್ವಲ್ಪಮಾತ್ರವೇ ಪ್ರತಿಕ್ರಿಯೆ ಮಾಡಿದಂತಲ್ಲವೆ? ನೀನೇ ವಿಮರ್ಶಿಸು. [೬೩]

216 ಅಶ್ವತ್ಥಾಮ—ಸರ್ವಥಾ ಪ್ರತಿಜ್ಞೆ ಮಾಡಿಬಿಟ್ಟಿದ್ದೇನೆ.

217 ನಿನ್ನ ಮೇಲೆ, ನನ್ನ ಮೇಲೆ, ವೀರರೆಲ್ಲರ ಮೇಲೆ ಆಣೆಯಿಟ್ಟು

218 बलदेवः—एतद्भविष्यत्युदाहृतं गुरुपुत्रेण ।

219 अश्वत्थामा—हलायुधोऽत्रभवान् !

220 धृतराष्ट्रः—हन्त ! साक्षिमती खलु वञ्चना ।

221 अश्वत्थामा — दुर्जय ! इतस्तावत् ।

222 पितृविक्रमदायाद्ये राज्ये भुजबलार्जिते ।
विनाभिषेकं राजा त्वं विप्रोक्तैर्वचनैर्भव ॥६५॥

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of heroes; by waging a night war, I will destroy the Pāṇḍavas in the fight. [64]

218 BALADEVA—This thing uttered by the preceptor's son will come to pass.

219 AS'VATTHĀMĀ—The respectable Balarāma!

220 DHṚTARĀṢTRA—Alas! the deception has been with a witness.

221 AS'VATTHĀMĀ—Durjaya, come here.

222 You be the king even without any consecration, but at the mere words uttered by a Brahmin, of the kingdom inherited through the valour of your father and reconquered by the might of arms. [65]

ಹೇಳುತ್ತೇನೆ,—ರಾತ್ರಿಯುದ್ಧವನ್ನು ಹೂಡಿ ಯುದ್ಧದಲ್ಲಿ ಪಾಂಡವರನ್ನು ಸುಟ್ಟುಬಿಡುವೆನು. [೬೪]

218 ಬಲದೇವ—ಗುರುಪುತ್ರನಿಂದ ನುಡಿಯಲ್ಪಟ್ಟುದು ನಡೆವೇ ನಡೆಯುವುದು.

219 ಅಶ್ವತ್ಥಾಮ—ಪೂಜ್ಯ ಹಲಾಯುಧ!

220 ಧೃತರಾಷ್ಟ್ರ—ಅಯ್ಯೋ, ವಂಚನೆಯು ಸಾಕ್ಷಿಯಿಂದಲೂ ಕೂಡಿದೆಯೆ?

221 ಅಶ್ವತ್ಥಾಮ—ದುರ್ಜಯ, ಸ್ವಲ್ಪ ಇತ್ತ (ಬಾ).

222 (ನಿನ್ನ) ತಂದೆಯ ವಿಕ್ರಮದಿಂದ (ನಿನಗೆ) ಪೈತೃಕಸಂಪತ್ತಿಯಾದ ಮತ್ತು ಬಾಹುಬಲದಿಂದ ಸಂಪಾದಿಸಲ್ಪಟ್ಟ (ಈ) ರಾಜ್ಯದಲ್ಲಿ ಅಭಿಷೇಕವಿಲ್ಲದಿದ್ದರೂ, ಬ್ರಾಹ್ಮಣನು ನುಡಿದ ವಚನಗಳಿಂದಲೇ, ರಾಜನಾಗು. [೬೫]

223 राजा — हन्त ! कृतं मे हृदयानुज्ञातम् । परित्यजन्तीव मे प्राणाः । इमेऽत्रभवन्तः शन्तनुप्रभृतयो मे पितृपितामहाः । एतत्कर्णम् अग्रतः कृत्वा समुत्थितं भ्रातृशतम् । अयमप्यैरावतशिरोविषक्तः काकपक्षधरो महेन्द्रकरतलमवलम्ब्य क्रुद्धोऽभिभाषते माममिमन्युः । उर्वश्यादयोऽप्सरसो माममिगताः । इमे महार्णवा मूर्तिमन्तः । एता गङ्गाप्रभृतयो महानद्यः । एष सहस्रहंसप्रयुक्तो मां नेतुं वीरवाही विमानः कालेन प्रेषितः । अयमयमागच्छामि । (स्वर्गं गतः)

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223 THE KING — Ah ! My heart's desire is realised. My life seems to abandon (me). Here are the revered S'antanu and others, my fore-fathers. Here have risen up my hundred brothers with Karṇa in their fore-front. Here again is Abhimanyu, wearing side locks, seated on the head of Airāvata, holding the hand of Mahendea and scolding me angrily. Urvas'i and other nymphs have come to receive me. Here are the oceans in personal form. These are the great rivers such as Gaṅgā. Here is the aerial car, the warrior's conveyance yoked with a thousand swans, sent by Death to fetch me. Here, here I come. *(Departs to heaven).*

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223 ರಾಜ — ಅಬ್ಬ! ನನ್ನ ಹೃದಯದ ಬಯಕೆ ಈಡೇರಿತು. ನನ್ನ ಪ್ರಾಣಗಳೂ ನನ್ನನ್ನು ಬಿಟ್ಟುಬಿಡುವಂತಿವೆ. ಇದೋ, ನನ್ನ ಪೂಜ್ಯ ಪಿತೃಪಿತಾಮಹರು, ಶಂತನು ಮೊದಲಾದವರು. ಇದೋ, ಕರ್ಣನನ್ನು ಮುಂದಿಟ್ಟುಕೊಂಡು (ನನ್ನ) ನೂರು ಸೋದರರೂ ಮೇಲೆದ್ದು ಬಂದಿದ್ದಾರೆ. ಇದೋ ಕ್ರುದ್ಧನಾದ ಈ ಕಾಕಪಕ್ಷಧಾರಿ ಅಭಿಮನ್ಯುವೂ ಐರಾವತದ ಮೇಲೆ ಕುಳಿತು, ಮಹೇಂದ್ರನ ಕೈ ಹಿಡಿದುಕೊಂಡು, ನನ್ನನ್ನು ಮೂದಲಿಸುತ್ತಿದ್ದಾನೆ. ಉರ್ವಶಿ ಮೊದಲಾದ ಅಪ್ಸರೆಯರೂ ನನ್ನನ್ನು ಇದಿರುಗೊಳ್ಳಲು ಬಂದಿದ್ದಾರೆ. ಇದೋ ಮೂರ್ತಿವೆತ್ತ ಮಹಾಸಾಗರಗಳು! ಇದೋ ಗಂಗೆ ಮೊದಲಾದ ಮಹಾನದಿಗಳು! ಇದೋ ನನ್ನನ್ನು ಒಯ್ಯಲು ಯಮನಿಂದ ಕಳುಹಿಸಲ್ಪಟ್ಟ ಸಾವಿರ ಹಂಸ ಕಟ್ಟಿದ ವೀರವಾಹಿಯಾದ ವಿಮಾನ! ಇದೋ, ಬಂದೆ ಬಂದೆ. (ಸ್ವರ್ಗಕ್ಕೆ ತೆರಳುತ್ತಾನೆ)

224 (यवनिकास्तरणं करोति)

225 धृतराष्ट्रः— याम्येष सज्जनधनानि तपोवनानि
पुत्रप्रणाशविफलं हि धिगस्तु राज्यम् ।

226 अश्वत्थामा—यातोऽद्य सौप्तिकवधोद्यतबाणपाणिः

227 (भरतवाक्यम्)

228 बलदेवः — गां पातु नो नरपतिः शमितारिपक्षः ॥६६॥

(निष्क्रान्ताः सर्वे)

ऊरुभङ्गं समाप्तम्

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224 *(The curtain is spread to cover him)*

225 DHṚTARĀṢTRA -- I now proceed to the penance groves which have a wealth of pious men. Fie upon the kingdom rendered fruitless by the loss of my sons !

226 AS'VATTHĀMĀ—Now I advance holding the arrow in my hand prepared to slaughter the sleeping ones.

227 *(Valediction)*

228 BALADEVA—May our king, having destroyed all his enemies, protect the earth ! [66] *(Exeunt omnes)*

END OF ŪRUBHAṄGAM

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224 (ತೆರೆಯನ್ನು ಮುಚ್ಚುತ್ತಾರೆ)

225 ಧೃತರಾಷ್ಟ್ರ-ಇನ್ನು ಸಜ್ಜನರೆಂಬ ಧನವುಳ್ಳ ತಪೋವನಗಳಿಗೆ ಹೋಗುತ್ತೇನೆ. ಪುತ್ರಪ್ರಣಾಶದಿಂದ ವಿಫಲವಾದ ರಾಜ್ಯಕ್ಕೆ ಧಿಕ್ಕಾರವಿರಲಿ!

226 ಅಶ್ವತ್ಥಾಮ - ಸೌಪ್ತಿಕವಧಕ್ಕಾಗಿ ಬಾಣವನ್ನು ಕೈಗೆತ್ತಿಕೊಂಡು ನಾನಿನ್ನು ಹೊರಟೆ.

227 (ಭರತವಾಕ್ಯ)

228 ಬಲದೇವ--ನಮ್ಮ ನರಪತಿಯು ಶತ್ರುಪಕ್ಷವನ್ನು ಶಾಂತಗೊಳಿಸಿದವನಾಗಿ ಭೂಮಿಯನ್ನು ಪಾಲಿಸಲಿ. [೬೬] (ಎಲ್ಲರೂ ಹೋಗುತ್ತಾರೆ)

ಊರುಭಂಗ ಮುಗಿಯಿತು

INDEX OF VERSES

[66 verses in all]

QUOTABLE LINES IN THE TEXT

METRICAL ANALYSIS

अनुष्टुप्—[12] 33, 37, 41–44, 46, 49, 50, 62, 64, 65

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥

उपजातिः—[6] 30, 38, 45, 47, 48, 55

A combination of इन्द्रवज्रा and उपेन्द्रवज्रा

स्यादिन्द्रवज्रा यदि तौ जगौ गः
उपेन्द्रवज्रा जतजास्ततो गौ ॥

वंशस्थम्—[1] 8

जतौ तु वंशस्थमुदीरितं जरौ ।

वसन्ततिलका—[16] 2, 3, 7, 9, 11, 12, 19, 22, 31, 32, 36, 40, 54, 59, 60, 66

उक्ता वसन्ततिलका तभजा जगौ गः ।

मालिनी—[7] 6, 20, 26, 27, 39, 56, 57

ननमयययुतेयं मालिनी भोगिलोकैः ।

हरिणी—[2] 5, 10

नसमरसला गः षड्वेदैर्हयैर्हरिणी मता ।

शिखरिणी—[1] 61

रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी ।

शार्दूलविक्रीडितम्—[21] 1, 4, 13–18, 21, 23–25, 28, 29, 34, 35, 51–53, 58, 63

सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ।

DRAMATIC TERMS

Dramas in Sanskrit are of two broad varieties—
1) Rūpakas and *2) Uparūpakas*

Rūpakas are of ten kinds — 1) Nāṭaka 2) Prakaraṇa 3) Bhāṇa 4) Prahasana 5) Dima 6) Vyāyoga 7) Samavākāra 8) Vīthi 9) Aṅka 10) Īhāmṛga.

Uparūpakas are of eighteen kinds — 1) Nāṭikā 2) Troṭaka 3) Goṣṭhī 4) Saṭṭaka 5) Nāṭyarāsaka 6) Prasthāna 7) Ullāpya 8) Kāvya 9) Preṅkhaṇa 10) Rāsaka 11) Samlāpaka 12) S'rīgadita 13) S'ilpaka 14) Vilāsita 15) Durmallikā 16) Prakariṇī 17) Hallīs'a 18) Bhāṇikā.

१) **नान्दी** — नन्दन्ति देवा अत्र, इति नान्दी । Thus Nāndī is the praise of a deity at the commencement of any rite or observance. In dramas, it is the benedictory verse or verses recited at the very beginning.

Def. देवद्विजनृपादीनामाशीर्वचनपूर्विका ।
नन्दन्ति देवता यस्यां तस्मान्नान्दीति कीर्तिता ॥

२) **प्रस्तावना (स्थापना or आमुखम्)** — Prologue

This is a dialogue at the very commencement of the play between the stage-manager and the Naṭī or some other actor. A musical entertainment is also a part of this prologue. The purpose of this prologue is to attract the attention of the audience and then to acquaint them with the qualifications of the author of the play and also to introduce the main incidents of the play.

Def. नटी विदूषको वापि पारिपार्श्वक एव वा ।
सूत्रधारेण सहिताः सल्लापं यत्र कुर्वते ॥
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
आमुखं तत् तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥
उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः ॥

This prologue is of five kinds—

१) उद्घात्यकः— पदानि त्वगतार्थानि तदर्थगतये नराः।
योजयन्ति पदैरन्यैः स उद्घात्यक उच्यते ॥

२) कथोद्घातः— सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा।
भवेत्पात्रप्रवेशश्चेत् कथोद्घातः स उच्यते ॥

३) प्रयोगातिशयः— यदि प्रयोग एकस्मिन् प्रयोगोऽन्यः प्रयुज्यते।
तेन पात्रप्रवेशश्चेत् प्रयोगातिशयस्तदा ॥

४) प्रवर्तकम्— कालं प्रवृत्तमाश्रित्य सूत्रधृग्यत्र वर्णयेत्।
तदाश्रयश्च पात्रस्य प्रवेशस्तत् पवर्तकम् ॥

५) अवलगितम्— यत्रैकत्र समावेशात् कार्यमन्यत् प्रसाध्यते।
प्रयोगे खलु तज्ज्ञेयं नाम्नाऽवलगितं बुधैः ॥

३) **पताकास्थानकम्** — The intimation of an episodical incident in a drama, when, instead of the thing thought of or expected, another of the same character is brought in by some unexpected circumstance.

Def. यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते।
आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥

Four kinds— १) सहसैवार्थसम्पत्तिर्गुणवत्युपचारतः।
पताकास्थानकमिदं प्रथमं परिकीर्तितम् ॥

२) वचः सातिशयक्लिष्टं नानाबन्धसमाश्रयम्।
पताकास्थानकमिदं द्वितीयं परिकीर्तितम् ॥

३) अर्थोपक्षेपकं यत् तु लीनं सविनयं भवेत्।
श्लिष्टं प्रत्युत्तरोपेतं तृतीयमिदमुच्यते ॥

४) द्व्यर्थो वचनविन्यासः सुश्लिष्टः काव्ययोजितः।
प्रधानार्थान्तरापेक्षी पताकास्थानकं परम् ॥

४) **विष्कम्भकः** — An interlude between the acts of a drama and performed by one or more characters, middling or inferior, who connect the story of the drama and the subdivisions of the plot by briefly explaining to the audience

what has occured in the intervals of the acts, or what is likely to happen later on. [V.S.A.]

This Viṣkambhaka is of two kinds — pure and mixed. It is pure or *S'uddha-viṣkambhaka* if the characters taking part in it are middling *(Madhyamapātras)* and hence speaking Sanskrit. It is mixed or *Mis'ra-viṣkambhaka* if some of the characters are *nīca* or low and some *madhyama* or middling.

Def. वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु **विष्कम्भ** आदावङ्कस्य दर्शितः ॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात् स तु **सङ्कीर्णो** नीचमध्यमकल्पितः ॥

५) **प्रवेशकः**— 'The introducer', an interlude acted by the inferior characters (such as servants, buffoons etc.), for the purpose of acquainting the audience with events not represented on the stage, but a knowledge of which is essential for the proper understanding of what follows. In other respects it is like the Viṣkambhaka; but, it never occurs at the beginning of the first act, or at the end of the last act.

Def. **प्रवेशको**ऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥

६) **पञ्च सन्धयः**—Five divisions or joints in a drama, viz., मुखम्, प्रतिमुखम्, गर्भः, विमर्शः or अवमर्शः, निर्वहणम् or उपसंहारः ।

७) **पञ्च अर्थप्रकृतयः** — Five leading 'sources' of the grand object in a drama, viz., बीजम्, बिन्दुः, पताका, प्रकरी, कार्यम् ।

८) **पञ्च कार्यावस्थाः**—Five states of the *denoument*.

१) आरम्भः	भवे**दारम्भ** औत्सुक्यं यन्मुख्यफलसिद्धये ।
२) प्रयत्नः	**प्रयत्न**स्तु फलावाप्तौ व्यापारोऽतित्वरान्वितः ।
३) प्राप्त्याशा or प्रत्याशा	उपायापायशङ्काभ्यां **प्राप्त्याशा** प्राप्तिसंभवः ।
४) नियताप्तिः	अपायाभावतः प्राप्ति**र्नियताप्ति**स्तु निश्चिता ।
५) फलागमः or फलयोगः	सावस्था **फलयोगः** स्याद्यः समग्रफलोदयः ॥

NOTES

The title ऊरुभङ्गम् is based on the prominent incident in the play, viz., the breaking of the thighs of Duryodhana in the mace-duel with Bhīma. ऊर्वोः भङ्गः ऊरुभङ्गः । तमधिकृत्य कृतं रूपकम् ऊरुभङ्गम् । (२) ऊर्वोः भङ्गः ऊरुभङ्गः — this word is metaphorically (अभेदोपचारात्) identified with the drama in which ऊरुभङ्ग predominates. In this case the name should be rather ऊरुभङ्गः । (३) ऊर्वोः भङ्गः (वर्ण्यते) यस्मिन् (रूपके) तद् ऊरुभङ्गम् । This Rūpaka is of the Vyāyoga type according to some, while it is an Utsṛṣṭikāṅka according to others.

नान्द्यन्ते ततः प्रविशति सूत्रधारः — *At the end* of the Nāndī, *then* enters the Sūtradhāra. Note the repetition of the same sense in अन्ते and ततः । All the plays of Bhāsa open with this very stage-direction, except the Madhyama-vyāyoga which has simply ततः प्रविशति सूत्रधारः । Evidently Nāndī can not be taken as the s'loka which comes after this direction. It must refer to the preliminary music before the Sūtradhāra enters the stage. Thus according to T. Ganapathi Sastri— नन्दिः आनन्दः तस्याः इयं नान्दी । गीतवाद्यवादनादिरूपा क्रिया which forms the last item of the pūrvaraṅga. Hence नान्द्यन्ते = पूर्वरङ्गान्ते । In these dramas, as also in the South Indian Mss. of several other plays, the stage-direction makes it clear that the Sūtradhāra recites the invocation; while in other plays, the s'loka (usually called the Nāndī) is introduced first in a bald manner and then the stage-direction नान्द्यन्ते सूत्रधारः is given indicating the entry of the stage-director afterwards. In Bhāsa's dramas, the Sūtradhāra enters the stage at the outset and recites the benediction, the Nāndī having been over behind the curtain. Hence they are known as सूत्रधार-

कृतारम्भाः । Cf.—सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ — हर्षचरितम्

The Sāhityadarpaṇa defines Nāndī thus—

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात् प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥

Nāndī also means a trumpet or drum. Hence Dr. Lakshman Sarup thinks that Bhāsa's plays commence after the beating of the drum.

[2] सूत्रधारः—सूत्रं (नाट्यानुष्ठानं) धारयति (प्रवर्तयति) इति । Cf.—नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकम् । रङ्गदैवतपूजाकृत्सूत्रधार उदीरितः । Strictly speaking, the Sūtradhāra has to recite the benediction and retire. It is the Sthāpaka who should come on the stage next and perform the introductory function. Cf.—पूर्वरङ्गं विधायैव सूत्रधारो निवर्तते । प्रविश्य स्थापकस्तद्वत् काव्यमास्थापयेत् ततः ॥ This accounts for the introduction being called '*Sthāpanā.*'

Stanza 1 is a maṅgala s'loka in the form of ās'īrvacana. The main clause is सः भगवान् केशवः शत्रूणां तरणेषु वः प्लवः अस्तु । May the lord Kes'ava (Kṛṣṇa) be your float in crossing the river of your foes. The float प्लव is an aid to cross the river, Here Kṛṣṇa is metaphorically spoken of as the float and the foes as the river. But for his help, Arjuna could not have overcome his enemies. शत्रवः एव नदी, तां—शत्रुनदीम् । The individual enemies are identified with जल, ह्रद, तट etc. metaphorically. Here Karṇa, Drauṇī (As'vatthāman), Kṛpa are respectively spoken of as waves, allegators and crocodiles. शरासः एव सिकता यस्याः सा, ताम् — शरासिकताम् । S'arāsa is the name of one of the sons of Dhṛtarāṣṭra. The reading शरासिसिकताम् means that which has शर (arrows) and असि (swords) lying on the battle-field as the sands (of शत्रुनदी).

The figure of speech is रूपक and यथासंख्यम् । 'क्रमेणैव क्रमिकाणां समन्वयः ।' At the outset the stanza appears to have mudrālaṅkāra (सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः ।') but in reality it does not. With this, compare the dhyāna s'loka of the Bhagavadgītā—

भीष्मद्रोणतटा जयद्रथजला गान्धारनीलोत्पला ।
शल्यग्राहवती कृपेण वहनी कर्णेन वेलाकुला ॥
अश्वत्थामविकर्णघोरमकरा दुर्योधनावर्तिनी ।
सोत्तीर्णा खलु पाण्डवै रणनदी कैवर्तकः केशवः ॥

3 एवमार्यमिश्रान् विज्ञापयामि .... अङ्ग पश्यामि — आर्यः a gentleman, a good man. Cf.—कर्तव्यमाचरन् कार्यमकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स वा 'आर्य' इति स्मृतः ॥ प्रशस्याः आर्याः आर्यमिश्राः or आर्याश्च ते मिश्राश्च । Cf. 'पूज्ये मिश्रपदं नित्यं बहुवचनान्तम्'—Jagaddhara in Mālatīmādhava I. These 3-5 sentences occur verbatim in as many as eight plays of the Trivandrum group, namely, दूतघटोत्कचम्, कर्णभारम्, पञ्चरात्रम्, मध्यमव्यायोगः, अभिषेकः, बालचरितम्, दूतवाक्यम् and ऊरुभङ्गम् which fact goes to indicate that all these works are of the same author.

4 नेपथ्ये — कुशीलवकुटुम्बस्य स्थलं नेपथ्यमुच्यते । नेपथ्यम् is the green room. 'नेपथ्यं तु प्रसाधने रङ्गभूमौ वेषभेदे'— Haima. निनः (नेत्रस्य) पथ्यं नेपथ्यम् । एते स्मो भोः ! एते स्मः । —These words are uttered now behind the curtain. The same words shall be repeated by the three warriors who are introduced immediately after the Sthāpanā. The present conversation gives a glimpse of the Samantapañcaka battle-field and paves the way to the Viṣkambhaka that follows. Thus the stanzas 2 and 3 hint that the battle between the Kauravas and the Pāṇḍavas is over and Duryodhana is the only surviving Kaurava prince.

6 पारिपार्श्वकः or पारिपार्श्विकः is the assistant of the Sūtradhāra. He addresses the Sūtradhāra as भाव while the Sūtra-

dhāra addresses him as मारिष or मार्ष । सूत्रधारं वदेत् भाव इति वै पारिपार्श्वकः । सूत्रधारो मारिषेति.... । The prose passage कुतो नु खलु एते is to be construed with पुरुषाः of stanza 2.

[7] (कुतो नु खलु एते) पुरुषाः भ्रमन्ति ? (१) स्वर्गार्थमाहवमुखोद्यत-गात्रहोमाः (पुरुषाः); आहवस्य (of the battle) मुखे (in the van or front) उद्यतः (आहवमुखोद्यतः) गात्राणां होमः (गात्रहोमः) यैः ते । — goes with पुरुषाः । (२) नाराचतोमरशतैः— नाराचानां तोमराणां च शतैः विषमीकृताङ्गाः [अविषमाणि विषमाणि कृतानि (च्वि. स.) अङ्गानि येषां ते। विषमीकृत=made rugged]. (३) मत्तद्विपेन्द्रदशनोल्लिखितैः— मत्तश्चासौ द्विपेन्द्रः (द्विपानां इन्द्रः) मत्तद्विपेन्द्रः; तेषां दशनैः उल्लिखितानि यानि तैः । उल्लिखित=jagged. अन्योन्यवीर्यनिकषाः — अन्योन्यस्य वीर्यमेव निकषः (touch-stone) येषां ते; or, as the valour of opposing warriors was tested by each other, each was a touchstone for the other's valour.

[8] The prose passage commencing with तनयशत ... has three locative absolutes to be construed with the fourth in the third pāda of stanza 3, viz., वृकोदर सुयोधनयोः युद्धे प्रवृत्ते (सति) । The first three locative absolutes are (१) तनयशत... धृतराष्ट्रपक्षे (२) पाण्डव....युधिष्ठिरपक्षे (३) राज्ञां....समन्तपञ्चके। तनयानां शतस्य नयेन (political wisdom) शून्ये (or तनयानां शतेन नयेन च शून्ये) धृतराष्ट्रपक्षे (पक्ष means side or army)— when the side of Dhṛtarāṣṭra was bereft of his hundred sons and political wisdom. The reading नयशून्य is better than नयनशून्य । दुर्योधनः एव अवशेषः यस्मिन् also qualifies धृतराष्ट्रपक्षे। Similarly पाण्डवाश्च जनार्दनश्च अवशेषाः यस्मिन् तथाभूते युधिष्ठिरपक्षे । पाण्डवाः=पाण्डो पुत्राः; जनार्दनः=जनैः अर्द्यते (याच्यते) इति; and युधि स्थिरः=युधिष्ठिरः। शरीर-समाकीर्णे qualifies समन्तपञ्चके । शरीरैः समाकीर्णे (strewn over). Here शरीर obviously refers to dead bodies or corpses. समन्तात् पञ्चकं तस्मिन् समन्तपञ्चके । Samantapañcaka refers to the place near Kurukṣetra where Paras'urāma is said to have slain

the kṣatriyas and produced five pools of their blood.

त्रिसप्तकृत्वः पृथिवीं कृत्वा निःक्षत्रियां प्रभुः ।
समन्तपञ्चके पञ्च कृतवान् रुधिरैर्ह्रदान् ॥
स तेषु तर्पयामास पितॄन् भृगुकुलोद्भवः ।
साक्षात् ददर्श पितरं स च रामं न्यवारयत् ॥ -- पाद्मपुराणे

The Vanaparvan and Droṇaparvan of the Mahābhārata describe the place in detail thus—

त्रेताद्वापरयोः सन्धौ रामः शस्त्रभृतां वरः ।
असकृत् पार्थिवं क्षत्रं जघानामर्षचोदितः ॥
स सर्वं क्षत्रमुत्साद्य स्ववीर्येणामलद्युतिः ।
समन्तपञ्चकं पञ्च चकार रौधिरान् ह्रदान् ॥
अन्तरे चैव संप्राप्ते कलिद्वापरयोरभूत् ।
समन्तपञ्चके युद्धं कुरुपाण्डवसेनयोः ॥

Compare also Veṇīsaṃhāra III 33. योधाः एतद् रणं प्रविष्टाः is the principal clause. (१) हतगजाश्वनरेन्द्रयौधम् — गजाश्च अश्वाश्च नरेन्द्राश्च यौधाश्च गजाश्वनरेन्द्रयौधाः; हताः गजाश्वनरेन्द्रयौधाः यस्मिन् तत् (२) सङ्कीर्णलेख्यं—सङ्कीर्णानि लेख्यानि यस्मिन् तत् चित्रपटम्, the battle-field looked like a picture-board with crowded paintings. प्रविद्धम् is the passive past participle form of प्र+व्यध् ; pierced or torn or worm-eaten. (३) नरेन्द्रनिधनैकगृहम्—नराणां इन्द्राः नरेन्द्राः, तेषां निधनस्य एकं गृहम् ; the principal or chief dying house of kings. It was considered that वीरस्वर्ग could be attained by kings if they met with death in a battle. एकं may mean '*only*' also. Cf.—एकोऽन्यार्थे प्रधाने प्रथमे केवले तथा ।

[7] स्थापना—Prologue or Introduction. While other dramatists use the term प्रस्तावना, Bhāsa uses स्थापना in 11 out of his 13 plays. In KB, it is called प्रस्तावना, while in the Mss. of Bāla, there is no such expression. आमुखम्, प्रस्तावना and स्थापना are synonyms. The type of prologue employed here, as well as in the other dramas of this group, are technically called

प्रयोगातिशय, because of the sudden introduction of a new actor. For other varieties, see definitions under 'Dramatic Terms' (page 110). In seven plays, viz., SV, Pañca, MV, DV, DG, KB and Bāla, the Sūtradhāra alone appears in the Sthāpanā; in four, viz., Pratijñā, Avimāraka, Cāru and Pratimā, he appears with the Naṭī; and only in two, viz., Abhiṣeka and Ūrubhaṅga, he appears with a पारिपार्श्विक.

[11] ततः प्रविशति भटात्रयः -- Entry of new characters into the stage is always indicated by the singular verb प्रविशति irrespective of the number of its subject. These three soldiers describe the Kurukṣetra and the ensuing gadā-yuddha. Significantly enough, three Vidyādharas describe the fight between Rāma and Rāvaṇa in the Abhiṣekanāṭaka VI and three Brāhmaṇas describe the यज्ञसमृद्धि in the पञ्च I.

[12] एते स्मो भो एते स्मः—with this, cf. [4] *supra*. Note that the general description of the Kurukṣetra is given in [13-22], where-after the description of Samantapañcaka starts. Here the three soldiers are at the skirts of the battle-field. After describing the general features of the place, where the fight has been already over, they move on towards the समन्तपञ्चक and describe the same from a distance in paras [23, 34]. While doing so, they hear the clash of maces and proceed onwards to the spot of the mace-fight.

[13] The subject वयम् is to be construed with रणसंज्ञमाश्रमपदं संप्राप्ताः। The five metaphors (१) वैरस्यायतनं (२) बलस्य निकषं (३) मानप्रतिष्ठागृहम् (४) अप्सरसां स्वयंवरसभां (५) नृणां शौर्यप्रतिष्ठां are to go with रणसंज्ञं etc. The battlefield is spoken of as an आश्रमपदं in view of its being प्राणाग्निहोमक्रतुम्। क्रतु here means a sacrificial yard. संक्रमन्ति अनेनेति संक्रमः। Cf. आहवेषु मिथोऽन्योन्यं जिघांसन्तो महीक्षितः। युध्यमाना परं शक्त्या स्वर्गं यान्त्यपराङ्मुखाः ॥ — Manusmṛti.

15 This stanza has पादान्तयमक in each line, धरा धरा, रथा रथा, रणे रणे and हताहताः । उपलैः विषमा उपलविषमा । Note that the ground was uneven on account of the huge bodies of dead elephants which were like boulders. रथाः दिशि दिशि गृध्रावासाः कृताः — In the different parts of the war-field, chariots, whose owner-warriors and drivers were dead, had become the dwelling places of vultures. क्रियया मरणं यस्मिन् (रणे) क्रियामरणे — where activity brings death because of the face to face fight (मुखं मुखं प्रति, प्रतिमुखम्).

17 The battle here is identified with a sacrifice (yajña). The requisite terms of *yajña* and the corresponding ones in the case of *yuddha* are —

YAJÑA	YUDDHA
१) यूपः (sacrificial post)	१) करिवरकरः
२) विन्यस्तदर्भः	२) विन्यस्तबाणः
३) चयनोच्चः (pile of sacred fuel)	३) हतगजः
४) प्रदीप्तवह्निः	४) वैरम् (hostility)
५) ध्वजः	५) विततविमानः
६) उच्चमन्त्रः	६) सिंहनादः
७) पतितपशुः (animal victim)	७) पतितमनुष्यः

19 एते विहङ्गाः राज्ञां विभूषणानि शिथिलानि कुर्वन्ति is the principal clause. पिशितार्द्रमुखाः qualifies विहगाः । परस्परशरैः हतजीवितानां and देहैः रणाजिरमहीं समुपाश्रितानां qualify राज्ञाम् । The kings, who had worn ornaments, were killed in the battle-field. Their dead bodies in course of time became swollen, whereby the ornaments on their persons became tight. But as the birds went on eating their flesh, the ornaments became loose gradually.

20 This stanza describes a sinking elephant which looked like the king's arsenal (आयुधागारम्), as it bore plenty of arrows, spears, etc. piercing into its body. अवसीदति—sinks.

[21] Here the comparison is between (१) शिवाः and बन्धुनार्यः; (२) रथिन् and जामातृ। The comparison is not happy brcause the women relatives receive the son-in-law with great joy to honour him, while the she-jackals joyfully drag the dead body of the warrior through greed of eating his flesh.

[23] The three phrases, namely, (१) निहत .... भूमिप्रदेशस्य (२) विक्षिप्त .... पर्याकुलस्य (३) शक्ति .... अवकीर्णस्य qualify समन्तपञ्चकस्य। All are struck with the fearful aspect of the Samantapañcaka. कबन्ध=comet (a weapon); its other meanings are (1) trunk (2) Rāhu (3) water (4) cloud, etc.

[25] हतद्विपसंक्रमाः — हताश्च ते द्विपाश्च हतद्विपाः; ते एव संक्रमाः, यासां ताः qualify सरितः। The dead elephants served as causeways to cross the streams of blood. The headless trunks of warriors are described here as 'द्रवन्ति'. Such a thing is possible, only when the heads of warriors are cut off just then, and the trunks rush through momentum. Here the warriors are on the battle-field long after the fight is over. Cf. संस्थितो युद्धयज्ञः in stanza 6. The last line describes the riderless elephants wandering aimlessly.

[27] This stanza describes the vultures flying in the sky with wings unfolded and with bits of flesh clinging to their wing ends. गृध्राः अम्बरतले प्रवालरचिताः तालवृन्ता इव भान्ति— the tawny eyes of vultures appeared like मधूक buds. [मधूक — a liquorice plant; गुडपुष्प]. Their sharp beaks (तीक्ष्णतुण्डाः) resembled the goads of the elephants of Bali (दैत्येन्द्र). The flesh clinging to the wings of vultures fluttering in the sky seemed as it were corals with which the palmyra fans were decorated. Thus the flying vultures in the sky could be conceived of as so many palmyra fans inlaid with corals.

[28] This stanza reveals the high imagination of the poet, एषा भूमिः पतितं तारागणमुद्वहति इव भाति is the principal clause,

The ground seemed to bear a galaxy of stars fallen down, as it were, through the several reflections of the sun's brilliant rays fallen on the bright weapons of war such as नाराच, कुन्त, etc. निरस्ताः हयाः नागाः नरेन्द्राः यौधाः च यस्यां सा — निरस्तहयनागनरेन्द्रयौधा । With this, cf. हतगजाश्वनरेन्द्रयौधम् of stanza 3 above.

[30] रणमुखे राज्ञां अभीतैः मुखैः निष्कम्पा स्थलपद्मिनी रचिता इव — the उत्प्रेक्षा here is based on रूपक । As the warriors were lying dead, the grove of their lotus-faces is spoken of as निष्कम्पा । स्रस्तानि (fallen) च उद्वर्तितानि (upturned) च नेत्राणि, तानि एव षट्पदगणाः यासां सा । ताम्रोष्ठाः (red lips) are compared with पत्रोत्कराः because both are red. स्वमुकुटानि एव व्याविद्धाः (sprouting) संवर्तिकाः यस्यां सा । भ्रूभेदाः एव अञ्चितकेसराः (lovely filaments) यस्यां सा ।

[31] ईदृशानामपि........ कर्तुम् — The idea is that man, howso-ever powerful he may be, has no control over death. This statement is doubted by the third soldier in [32], whereupon the second shows (in stanza 14) how human strength can hold even Death under obligation.

[35] Stanza 14 speaks of the might of Arjuna who handed over several kings to Death, through his arrows fixed to the Gāṇḍīva bow. धनुः (object of स्पृष्ट्वा) has four vis'eṣaṇas each of which upholds one great achievement. (१) खाण्डवधूमरञ्जितगुण — refers to the darkening of the string of the गाण्डीव by smoke when Arjuna assisted Fire in burning the खाण्डव forest and got the Gāṇḍīva as a reward from the latter. (२) संशप्तकोत्सादनम् — Sams'aptakas were rulers of the Trigarta (modern Jullundar district) in the North west of India. They were so called as they were sworn never to recede from a contest. The reference here is to their defeat which Arjuna achieved with the help of his Gāṇḍīva. (३) स्वर्गाक्रन्दहरम् — that which would remove the panic of the

(dwellers of) heaven. (४) निवातकवचप्राणोपहारम् — Nivāta-kavacas are a class of demi-gods clad in armours impenetrable even to wind and employed to guard Kubera's treasures. As they caused trouble to Indra and other gods, Arjuna destroyed them with his gāṇḍiva at the desire of Indra. महेश्वररणक्षेपावशिष्टैः शरैः—with the arrows that were left over after use in the fight with S'iva. [*Allusion* — At the advice of Indra, Arjuna practised penance to propitiate S'iva in order to obtain celestial weapons from him to overcome the invincibility of Droṇa and Bhiṣma. But, to oblige the sages, S'iva went in the guise of a *Kirāta* to Arjuna and a fight took place between them.] The contention of the second soldier who refers to all this is that Arjuna was more powerful than Death who was only a receiver of the lives of warriors as a gift from him.

37 Prose order — किं मेघाः निनदन्ति ? (किं) वज्रपतनैः पर्वताः चूर्णीकृताः ? किं वा तुमुलस्वनप्रतिभयैः निर्घातैः मही दार्यते ? किं वा सागरः मन्दरकन्दरोदरदरीः संहत्य अनिलावधूत-चपल-क्षुब्धोर्मि-मालाकुलं शब्दं मुञ्चति ? The mace-fight between Bhīma and Duryodhana had started elsewhere in the Samantapañcaka and the deep rumbling sound of the maces hurled at each other could be heard even from a distance. The three soldiers hear that sound and, not being able to discern what it was due to, surmise thus. वज्रपतनैः — by the strokes of the thunder-bolt. निर्घातैः — by earth-quakes; by whirl-winds. Cf. वायुना निहतो वायुः गगनाच्च पतत्यधः । प्रचण्डयोरनिर्घोषः निर्घात इति कथ्यते ॥ कन्दरोदरदरीः — as कन्दर and दरी are synonyms, here कन्दर is taken as valley and दरी as cave in the translation. The compound may also be taken to mean 'caves in the interior hollows (of Mandara).

39 Each of Bhīma and Duryodhana is furious with rage for a significant reason, namely, द्रौपदीकेशधर्षण and भ्रातृशतवध

respectively, caused by the other. Note that among the witnesses of the fight are द्वैपायन (द्वीपमेव अयनं यस्य सः, that is, Vyāsa) and Vidura, who are not mentioned in the Epic. We naturally expect persons belonging to both the parties to be among the witnesses. But, Bhāsa deliberately characterises them as कुरुयदुकुलदेवताः; this is perhaps to indicate that the Pāṇḍavas were part and parcel of the कुरुकुल। गदया युद्धम्— गदायुद्धम् ।

[40] Stanza 16 introduces the gadāyuddha directly. The main clause is in the last pāda — 'चण्डगदाभिघातजनितः शब्दः समुत्तिष्ठति ।' The first three lines contain three locative absolutes— (१) उरसि प्रतिस्फालिते (२) अंसस्थले भिन्ने (३) आसज्जमानायुधे । Note here that Bhīma's chest and Duryodhana's shoulders are both hard. The mace clashed between and beside the two arms. Hence arose a great sound.

[41-2] एष महाराजः goes with the first half of stanza 17. His right hand wielded the mace which was sullied in the foe's blood रिपुशोणितार्द्रकलिला । The comparison here is with सोल्का महेन्द्राशनिः (on the top of the Kailāsa mountain). Note that both the words अशनि and गदा are feminine in gender. Duryodhana is an expert in mace-fight. His shortening of the body (वामनीकृततनुः) and elongating it through upraised arms (हस्तोच्छ्रयः) are instances of great skill.

[44] The principal clause is (एषः) भीमः भाति । This Bhīma appears like Meru which is धातुसलिलासारोपदिग्धोपलः — धातुना मिश्रितस्य सलिलस्य आसारैः उपदिग्धाः (tinged with) उपलाः (boulders) यस्य सः । His body was red with blood gushing from the wounds and resembled the Meru, the boulders of which are tinged with red streams. This indicates Bhīma's strength to withstand, but not the dexterity to avoid, the attacks of his opponent.

45 Stanza 19 describes Duryodhana's skill in the mace-fight. The last line contrasts the two fighters शिक्षान्वितो नरपतिः (दुर्योधनः), बलवान् तु भीमः । The word तु indicates that success swayed between dexterity and strength.

47 Bhīma is strong as a mountain धरणिधरनिकाशः and संयुगेषु अप्रमेयः (peerless); yet he succumbs to his foe's strokes and falls to the ground. He is therefore rightly compared with हेमकूटाद्रि scorched by the thunder-bolt (वज्रदग्धः) । यथा गिरिराजः हेमकूटाद्रिः वज्रदग्धः (सन्) शिथिलविसृतधातुः (भूत्वा) मेदिनीं प्रविशति तथा एष वृकोदरः ...... मेदिनीं प्रविशति ।

48 The three soldiers notice different reactions on different persons witnessing the fall of Bhīma. The poetic device of a split verse is appropriately employed here. For similar instances, cf. Pañca. I 56 and Veṇīsaṃhāra III 9. व्यासो विस्मितः स्थितः — Vyāsa stands astounded; युधिष्ठिरो दैन्यं याति — Yudhiṣṭhira is disappointed; विदुरः बाष्पाकुलाक्षः — Vidura is blinded with tears; कृष्णो गगनं समुद्वीक्षते — Kṛṣṇa looks at the sky. It is only Balarāma who is pleased, not because of the fall of Bhīma but because his pupil has proved superior to Bhīma in the mace-duel. Bhāsa has deliberately deviated here from the gadāyuddha episode of the Mahābhārata. See Introduction page 31.

54 एष महाराजः goes with the first half of the stanza and forms the subject of वाक्यं वदति of the 3rd line of stanza 22. युक्तोऽभिमानविनय etc. — Duryodhana is depicted by Bhāsa throughout as अभिमानयुक्त । See stanza 47 *infra*—........तेनैव मानेन दिवं प्रयामि । न तु दीनं वीरो निहन्ति etc. also is uttered with the अभिमान that he is a वीर and Bhima a दीन ।

55 In the original Mahābhārata, Kṛṣṇa makes the sign to Arjuna who conveys the same to Bhīma. But, Bhāsa

makes Kṛṣṇa himself give the hint to Bhīma. There is a story accounting for Duryodhana's thighs forming the weak point of his body. According to it, Duryodhana's mother गान्धारी who had bandaged her eyes through पतिव्रताधर्म once happened to cast her glance at Duryodhana's uncovered body with the result that it became invulnerable to weapons. As only his thighs were covered with a dress then, they remained vulnerable. Kṛṣṇa who knew this, suggests to Bhīma to strike at the thighs.

[57] Stanza 23 describes the vigour and confidence with which Bhīma rises up at Kṛṣṇa's hint. It appeared as though he had extraordinary strength imparted by his own father, the wind-god, on seeing his then pitable state. This was perhaps not to falsify Kuntī's prayer to Vāyu prior to Bhīma's birth. See Mahābhārāta—'सा च लज्जां विहायाह पुत्रं देहि सुरोत्तम । बलवन्तं महाकायं सर्वदर्पप्रभञ्जनम् ॥ Significantly enough, the 2nd soldier refers to Bhīma as मारुतिः in [56]. चित्राङ्गदा is the name of Bhīma's mace. सिंहेषु वृषः (श्रेष्ठः) सिंहवृषः; सिंहवृषस्य ईक्षणे इव ईक्षणे यस्य स —सिंहवृषेक्षणः ।

[59] st. 24 describes the final phase of the mace-duel. The main clause is (अनेन) पाण्डुतनयेन गान्धारीतनयस्य ऊर्वोः गदा विमुक्ता । The 3rd line describes how Bhīma set aside the canons of the duel (समयं विहाय) and hurled his mace at the thighs of Duryodbana. It was against the rules of mace-fight to strike beneath the hip.

[61] The moment Duryodhana fell, Vyāsa rose into the sky. With this, cf. his attitude when Bhīma had fallen in[49]

[62] The reaction of Duryodhana's fall on Balarāma is graphically described in the first two lines. He was terribly angry. Seeing that every one there, inclusive of Kṛṣṇa, was confounded, it was Vyāsa who then advised the removal of Bhīma from there to escape from Balrāma's wrath.

Accordingly he was led away under proper protection. Note the reading हेऽासंवृतलोचनेन is decidedly better than माला....। For a moment there was नेत्रोपरोध in the case of Balarāma. He had no doubt a garland round his neck; but that could not have caused hindrance (उपरोध) to his eyes. The second line reiterates the cause क्रोधनिमीलितं etc. कृष्णस्य करौ, ताभ्यां अवलम्बिता गतिः यस्य सः — कृष्णकरावलम्बितगतिः ।

63-64 The main sentence is in the prose passage हलायुधः अभिवर्तते । How Balarāma appeared then is described in the stanza. The word असित in the 3rd pāda should go with वस्त्र and not with तनु as Balarāma is of white complexion. The compound is to be resolved thus—तनौ विलम्ब्यते इति तनु-विलम्बि, असितं च तनुविलम्बि च स्रस्तं च यत् वस्त्रं तत्; असित...वस्त्रम् अनुकर्षति इति (तच्छीलः) असित .... कर्षी । Halāyudha with his white body decorated with garlands is compared to the haloed moon come down to the earth. The black raiment of Balarāma may also be compared to the blue clouds surrounding the moon which his white body of fair complexion resembled.

67 With the exit of the three Bhaṭas the Viṣkambhaka comes to a close. For definition etc. of Viṣkambhaka, see under 'Dramatic Terms' pp 110 f.

68 Here begins the main scene of action. Note that Baladeva's is a significant role in this play.

69 पार्थिवाः --पृथिव्याः ईश्वराः; vocative.

70 रणशिरसि etc. Construe — (सः भीमः) रणशिरसि तां गदां दुर्योधनोर्वोः पातयित्वा, तेन (तथाविधगदापातनेन) कुलविनयसमृद्ध्या (सह) पातितः । By that act of hurling his mace on the thighs of Duryodhana Bhīma was made to fall down together with the wealth of his family discipline.

72 The four words in the accusative in the first 2 lines

are vis'eṣaṇas of हलं and recount Balarāma's exploits. सौभोच्छिष्टमुलं—Saubha is the city of Sālva, a king. Between him and the Vṛṣṇis there was a fierce battle during which Balarāma (a Vṛṣṇi chief) killed Sālva and destroyed his city Saubha with his plough-share. महासुरपुर etc. —Balarāma also pulled down the ramparts of the city (Saubha) of that महासुर (Sālva) with the कूटाङ्कुश (strong hook) of his own plough. कालिन्दीजल........Once, it is stated, Balarāma wanted to bathe in the Yamunā river which is called Kālindī as its origin is on the Kalinda mountain. So he asked the river to go to him. When his request was not acceded to, he dragged her forcibly towards his place with the help of his plough. So the plough is described here as 'one who dictated to the waters of Kālindī the course of her flow.' देशे (i e., उपदेशे) साधुः—देशिकः।

[75] भूसंसर्पणेन रेणुपाटलौ भुजौ यस्य सः — भूसंसर्पणरेणुपाटलभुजः। As Duryodhana's thighs had been fractured, he could not stand up and walk. He could only crawl with difficulty, like a child, on the ground. Hence बालव्रतं ग्राहितः। The long extended legs of Duryodhana being dragged on the earth while he crawled towards Balarāma, appeared like Vāsuki's straight serpent-body being dragged out of the ocean water after the churning for nectar was over. The allusion here is to the Amṛtamathana done by both gods and demons by using *Meru* as the churning rod and Vāsuki as the churning rope. भोगः—the body of the serpent. वसूनि (रत्नानि) के (मूर्धनि) यस्य सः वसुकः; तस्य अपत्यं पुमान् वासुकिः।

[80] This indicates that Duryodhana has now abandoned all his spitefulness and grown repentant as it were; hence his appeal to Balarāma to give up anger. मेघ—that which showers water. The Pāṇḍavas would pour water of (निवाप) libation to the Pitṛs. Hence they are निवापमेघाः। वैरं, विग्रहकथाः

वयं —all these three connected with one predicate नष्टाः is an instance of तुल्ययोगिता।

[81] Same as [71] which was uttered from a distance.

[82] भवान् करिष्यति —the predicate is in the 3rd person, as भवान् is the subject, in accordance with 'भवद्योगे न मध्यमः'।

[84] बलराम declares here vehemently that he is going to wage war against the Pāṇdavas and destroy every one of them such that they would follow दुर्योधन in his journey to heaven. This is indicated by स्वर्गानुयात्रपुरुषान् पाण्डवान् तव दास्यामि। अनुयात्रा — following an important person in a journey or procession.

[84] Balarāma's anger is due to Bhīma's foul play in his very *presence*, while As'vatthāma's is because Bhīma played foul in his *absence*. बलराम does not seem to be determined to destroy the Pāṇḍavas to the same degree as As'vatthāmā. Compare Duryodhana's question किं भवान् करिष्यति to each of बलराम and अश्वत्थामा in paras [82] and [207] and their replies in [84] and [209] respectively. In both the cases Duryodhana appeals to them to abandon anger, in a persuasive way. Cf para [86] with para [211]. While this appeal appears to soften बलराम it has no effect on As'vatthāmā. Compare their reaction in para [87] and [213] respectively.

[91] Three significant exploits of भीम viz., (1) his bearing away of his brothers on his shoulders from the lac house which was set fire to (2) his fight with the gandharvas when he had gone to fetch the Saugandhikā flowers from the Gandhamādana mountain and (3) his killing the demon Hiḍimba whose sister Hiḍimbā subsequently became his wife. That such a celebrated hero had to resort to foul means to defeat Duryodhana establishes the latter's superiority over the other and substantiates the statement दत्तमूल्या इव मे प्राणाः। वैश्रवण — Kubera; विश्रवसः अपत्यं पुमान्। Rāvaṇa is

nother son of Vis'ravas. Kubera is the king of yakṣas etc. His abode is Kailāsa; but here the word refers to his pleasure garden Gandhamādana situated to the east of Meru.

96 Duryodhana shows how Kṛṣṇa and not Bhīma is esponsible for his defeat. Two instances of Kṛṣṇa's superuman powers are mentioned, viz., (1) his bringing away he Pārijāta tree from Indra's Nandana garden and planting in the garden of his own wife सत्यभामा and (2) his sleeping underneath the ocean waters for one thousand celestial ears. Duryodhana characterises himself as निर्व्याजयुद्धप्रियः— lover of a fair fight. Pārijāta is one of the five celestial ees. Cf. पञ्चैते देवतरवः मन्दारः पारिजातकः। सन्तानः कल्पवृक्षश्च पुंसि हरिचन्दनम् ॥ — Amara. The Pārijāta tree is again one of he fourteen gems that came out while the ocean was churned r Amṛta. Compare— लक्ष्मीः कौस्तुभ-पारिजातक-सुराः धन्वन्तरिः न्द्रमाः गावः कामदुघाः सुरेश्वरगजः रंभादिदेवाङ्गनाः। अश्वः सप्तमुखः षं हरिधनुः शङ्खोऽमृतं चाम्बुधेः रत्नानीह चतुर्दश प्रतिदिनं कुर्यात् सदा ङ्गलम् ॥ दिव्यं वर्षसहस्रं— one thousand celestial years. (One elestial year=365 human years). After pralaya, god is said remain inactive for 1000 celestial years. लीलया सुप्तः refers this inactivity and not actual sleep. मृत्योः प्रतिग्राहितः hould have been grammatically मृत्यवे प्रतिग्राहितः।

98 गान्धारी—daughter of Subala, king of the गान्धारदेश। न्धारदेशस्य राज्ञः अपत्यं पुमान् गान्धारिः, गान्धार+इञ् ('अत इञ्'— āṇini 4-1-95); स्त्री चेत् गान्धारी, गान्धारि+ङीष् ('इतो मनुष्यजातेः' -Pāṇini 4-1-65). अन्तःपुरानुबन्धः=अन्तःपुरस्त्रीभिः अनुगम्यमानः। he word अनुबन्ध in the sense of अनुवर्तन is of particular gnificance. Compare दोषोत्पादेऽनुबन्धः स्यात् प्रकृत्यादिविनश्वरे। ख्यानुयायिनि शिशौ प्रकृतस्यानुवर्तने। — Amara.

99 सुतशतप्रविभक्तचक्षुः—a fanciful reason for Dhṛtarāṣṭra's

blindness. कनकयूपविलम्बबाहुः— कनकयूपौ इव विलम्बौ बाहू यस्य सः । ध्रुवं indicates that what is being said is an Utpreksā. Cf.— मन्ये शङ्के ध्रुवं प्रायः नूनमित्येवमादयः । उत्प्रेक्षावाचकाः शब्दाः इव शब्दोऽपि तादृशः ॥ सृष्टो ... त्रिदिव etc. is the utpreksā.

[100] Note that Dhṛtarāṣṭra and others who arrive here on the battle-field are only at Hastināpura according to the original account of the MB. See Intro page xxvi.

[102] अनुकम्पितः पुत्रः पुत्रकः ('अनुकम्पायाम्'—Pāṇini 5-3-76) Ordinarily it is a term of endearment.

[110] प्रकाशीकृतमूर्धजानि — The head and tresses of the inmates of the harem were now exposed to view, because they had removed their veils. With this, cf. Rāma's words in Pratimā I [186] — ' निर्दोषदृश्या हि भवन्ति नार्यो यज्ञे विवाहे व्यसने वने च । ' Just as Duryodhana has realised the painfulness of his present state only in view of the state to which his wives are reduced, Dhṛtaraṣṭra also realises the handicap of his blindness in [113] अद्यास्मि अहमन्धो etc , in view of his inability to seek his son at a time he has to be found out before he actually dies.

[111] Note the repeated reference to Duryodhana's pride.

[114] निवाप— watery oblation offered by a surviving son to his father and fore-fathers that are dead. If Dhṛtarāṣṭra should have such a *nivāpa* at the hands of a son, he ought to have died earlier, than at least one of his sons. But he was outliving all of them now. Hence his wailing in this strain. सकृत् (an indeclinable)—once.

[117] नयनबन्धं —Gāndhārī had bandaged her eyes having taken a vow not to enjoy the pleasure of eye-sight which her blind husband was denied. Thus she never had any desire to see the faces of either her sons or grandsons. This bandage was a mark of Gāndhārī's fidelity to her husband

118 अक्षौहिणी — an army consisting of 21870 chariots, same number of elephants, three times this number of horses and five times this number of foot-soldiers. 270 army divisions called Vāhinī form one Akṣohiṇi. See note on 185 *infra.*

123 अयं मे द्वितीयः प्रहारः—the first blow he felt was when he saw his wives come to the battle-field and not when Bhima hit him with his mace; the second is now, when he finds himself deprived of the ability to prostrate at his father's feet. See next verse and with the 2nd half, cf. st. 62 *infra.*

134 Durjaya addresses his father as तात here only. Further on he refers to him as महाराज throughout.

143 हृदयस्य प्रीतिः ; हृदयप्रीतिं जनयति इति — हृदयप्रीतिजननः । उत्सुनोति (expels) दुःखशोकादीन् इति उत्सवः; नेत्रयोः उत्सवः — नेत्रोत्सवः । These two can apply both to his son (Durjaya) and the moon. Both possess these two natural qualities. कालविपर्यासात्— due to the change of time, i.e., circumstance. With वह्नित्वमागतः, cf. पुत्रस्नेहो मां दहति in paras 135 and 140

145 त्वया आस्यतां becomes त्वं आस्व in the active voice. यत्र यत्र is used here in the sense of यत्र कुत्रापि— anywhere.

163 प्रमाण (in the first and the last pādas) should not be taken to mean 'size'. It is used in the general sense of 'of the form of.' The force of the two words काञ्चनस्तम्भसमप्रमाणः and द्वारेन्द्रकीलार्धसमप्रमाणः is the contrast between Duryodhana's earlier 'resplendent and erect stature or form' and the present 'pitiable broken or fallen state.' कीलार्ध—broken bolt.

169 वीर्यं च बलं च वीर्यबले; वीर्यबलाभ्याम् उत्सिक्तं=वीर्यबलोत्सिक्तम् । संयुग एव अध्वरः ; तत्र दीक्षितम् — संयुगाध्वरदीक्षितम् । Note the repeated identification of *war* with a *sacrifice*. Compare stanza 6 *supra* and para 194 *infra.*

172 अपराङ्मुखो युधि etc. —पराक् (backward) मुखम् अस्य इति पराङ्मुखः; पराङ्मुखो न भवति इति अपराङ्मुखः । A warrior should

never turn his face away from a fight. A face to face fight has invariably a desirable benefit. See Karṇabhāra 17 — हतोऽपि लभते स्वर्गं जित्वा तु लभते यशः। उभे बहुमते लोके नास्ति निष्फलता रणे।

173 तव पादौ एव त्वत्पादमात्रं ; तत्र प्रणतः अग्रमौलिः यस्य सः — त्वत्पादमात्रप्रणताग्रमौलिः। ज्वलन्तम् अग्निम् etc. — the blazing fire referred to is the burning consciousness of having been hit down foully by Bhima, which does not affect Duryodhana's *abhimāna* at any rate.

179 नमः कृत्वा — नमस्कृत्य an upapada compound where नमः and कृ are optionally compounded. जात्यां=जन्मनि। The id a of this verse is expanded in Nāgānanda IV 20.

182 भ्रुकुटी—भ्रुवोः कुटी; curve of the eye-brow. भिन्ना — is torn. व्रणकाञ्चनाङ्गदधरौ — the two arms bear wounds which form golden armlets. भर्ता ते etc.—with this, cf. 172 *supra*.

185 Duryodhana recounts here his own achievements. वाहिनी is an army division consisting of 81 elephants, 81 chariots, 243 horses, 405 foot soldiers. Note the proportion of these four constituents 1 : 1 : 3 : 5. The last line can also be construed thus — हे मानिनि ! एवंविधानां मानं वीक्ष्य मे स्त्रियः न रुदन्ति हि। न रुदन्ति is used in the sense of रोदितुं नार्हन्ति।

191 Duryodhana's pride—(१) अभिमानतप्तहृदयः (२) अभिमुखं रणे हतः। The last pāda may be construed thus also — मम अवसाने पाण्डुपुत्रैः समं त्वया जलं देयं नाम।

192 अये शब्द इव — with this, cf. 36 *supra*. Here the sound is that of the bow of As'vatthāmā. See para 195.

193 The three compound words ending in...मूके, ...पन्ने, and .... यौधे may be taken to form locative absolutes with रणक्षेत्रे सति understood.

194 Construe — आततकार्मुकेण दुर्योधनेन सहितः यो युद्धयज्ञं (मया पूर्वं) प्रविष्टः (आसीत्) तमेव (युद्धयज्ञम् अहं) भूयः प्रविशामि,

अध्वर्युणा शून्यं वृत्तं अश्वमेधमिव । See para [169] *supra* where the term is संयुगाध्वर । अध्वर्युणा शून्यं —the *adhvaryu* is Duryodhana in the युद्धयज्ञ which is compared to an अश्वमेध here. For the performance of yajñas, four classes of priests are needed, viz. Hotṛ, Adhvaryu, Udgātṛ and Brahma. The As'vamedha is the horse-sacrifice which only kings are entitled to perform.

196 As'vatthāma's personality is described. Wide eyes are usually compared to the petals of a स्फुटितकमल (full-blown lotus). Bhāsa is fond of comparing massive and stout arms of a person to brilliant कनकयूप्s (golden sacrificial posts), Cf. [99] *supra* and Pañcarātra I 6 a. Angry As'vatthāmā is compared to the blazing Meru and his bow to the इन्द्रचाप (rain-bow) on the peak of Meru. Meru is mentioned in the Purāṇas and literary works as a gold mountain.

198 समरश्लाघिनः—(१) समरं श्लाघन्ते इति तच्छीलाः (२) समरस्य श्लाघा अस्ति येषां ते (३) समरे श्लाघिनः (लब्धप्रतिष्ठाः) ।

199 *Line 1 :* contrast between Duryodhana who had succumbed to the deceitful design of the foe and As'vatthāmā dexterous to frustrate all such things. *Line 2* : contrast between Karṇa whose weapons would fail at the hour of need and As'vatthāmā of ever effective weapons. *Allusion*—Karṇa was born to Kuntī even when she was a *kanyā* by the sun-god. So, afraid of public scandal, Kuntī threw him into a river where he was found and saved by a Sūta (charioteer) of Dhṛtarāṣṭra. The child was brought up by his wife named Rādhā. Thus Karṇa got the names Sūtaputra and Rādheya. Karṇa had learnt the art of fighting from Paras'urāma, by posing before him as a Brahmin and not revealing that he was a kṣatriya. But, on one occasion, when Paras'urāma was asleep with his head laid on Karṇa's lap, a worm made a deep rent in his lap. Karṇa bore the pain, lest Paras'urāmā's sleep be disturbed. On waking up, Paras'urāma saw that and easily made out from that extra-

ordinary fortitude of Karṇa that he must be a warrior and not at all a Brahmin and cursed him that his weapons would fail him at the hour of need. It came out true when he had to fight as a general in the Mahābhārata war. The word द्रोणपुत्र is deliberately used as a contrast to सूतपुत्र of line 2.

200 किमनया etc. shows that As'vatthāmā is aware of the uselessness of any further hostility or fight. गुरुनिवपन etc. explains the cause of his anger and spite.

201 एकादशवाहिनी etc.—Note that the armies commanded by kings on Duryodhana's side have only 11 divisions as against the 18 on the side of the Pāṇḍavas. Vide para [185]. अतिरथः — an unrivalled warrior. Cf. — अमितान् योधयेद्यस्तु संप्रोक्तोऽतिरथस्तु सः । कालेन—by destiny.

203 अस्तमस्तक is अस्ताचलमस्तक, the peak of the setting mount. पश्चिमकालः — evening, setting time.

206 सत्कारमूलमावर्जयिष्यामि is vague. Woolner translates—'I am about to abandon the root of righteousness.' Devadhar —'I will bring back to you the very root of honour.'

209 युद्धोद्यतं कृष्णं — Kṛṣṇa never fought as a warrior in the MB war. Thus his fighting seated on the Garuḍa and with his four (or eight) arms is out of question. With सङ्कीर्णलेख्यमिव etc., cf. stanza 3 b above. The three paras 207-9 appear to be interpolated.

211 शन्तनुसुतः—Bhīṣma was the youngest son of S'antanu by Gaṅgā. निपतिततनुः— निपतिता तनुः यस्य सः । Bhīṣma, the first general on Duryodhana's side, was hit down by Arjuna with the help of S'ikhaṇḍī. As he had a boon by which he could die only when he wished, he remained lying on a couch of arrows till the Sun crossed the vernal equinox and then breathed his last. Note the repeated stress on वयं च संयुगमुखे अभिमुखम् एवं भूताः । With this verse cf. stanzas 31 & 33.

[214] Note the stress on the मान of Duryodhana.

[215] Pāṇḍavas were on their part determined to take revenge on Duryodhana but had succeeded only to remove his *darpa*. This was quite inadequate to the great wrongs done by him, viz., (1) dragging Draupadī by her tresses nto the court-hall (2) slaying of (boy) Abhimanyu and (3) exiling them to live in the forests.

[217] Conjuring in this way seems to have been common n Bhāsa's times. See Pratimā IV 24. निशासमरं — fighting during nights is prohibited. But As'vatthāmā in his spiteful mood deliberately decides to break all codes governing a ight, as Bhīma had already violated them.

[222] Durjaya is declared king by As'vatthāmā here, while, according to the original account, As'vatthāman is consecrated as the next general to continue the fight. दायाद्य s that which is inherited. Here it is पितृविक्रमदायाद्य, i.e., nherited through the valour of (your) father, which indicates that Durjaya had inherited the kingdom which his ather Duryodhana had secured through his valour. The kingdom has now been regained by the Pāṇḍavas. So, As'vatthāmā proposes to reconquer it by *his* own might of rms and that Durjaya is to be the king of that kingdom. Hence भुजबलार्जिते is मद्भुजबलार्जिते । विप्रोक्तैः—with the words of a Brahmin, i.e., himself. Note that Droṇa and his son As'vatthāmā were Brahmins.

[225] With this, cf. the last moments of Das'aratha in he Pratimānāṭaka II [91-92].

[227] It is strange that the Bharatavākya here is by Baladeva and forms the last pāda of a split verse, the first hree pādas being uttered by two other persons, Dhṛtarāṣṭra nd As'vatthāmā, announcing their next course of action.

ಭಾಸನನ್ನು ಕುರಿತ ತೊಡಕಿನ ಪ್ರಶ್ನೆ

ತಿರುವಾಂಕೂರಿನ ಪಂಡಿತ ಗಣಪತಿ ಶಾಸ್ತ್ರಿಗಳು ಸನ್ ೧೯೧೨ನೆಯ ಇಸವಿಯಲ್ಲಿ ಸ್ವಪ್ನವಾಸವದತ್ತಂ ಎಂಬ ಸಂಸ್ಕೃತ ನಾಟಕವನ್ನು ಪ್ರಕಟಿಸಿ, ಅದೂ ಅದರೊಡನೆ ದೊರೆತ ಬೇರೆ ೧೨ ನಾಟಕಗಳೂ ಸೇರಿ ಒಟ್ಟು ೧೩ ನಾಟಕಗಳು ಕಾಳಿದಾಸನಿಗಿಂತ ಪ್ರಾಚೀನನಾದ ಭಾಸನಿಂದ ರಚಿತವಾದು ವೆಂದು ಸಾರಿದರು. ಅಲ್ಲಿಯವರಿಗೆ ಭಾಸನೊಬ್ಬ ಮಹಾಕವಿ; ಕಾಳಿದಾಸ, ಬಾಣ ಮೊದಲಾದ ಅನೇಕ ಕವಿಗಳು ಅವನನ್ನು ಪ್ರಶಂಸಿಸಿದ್ದಾರೆ—ಎಂಬಷ್ಟು ಮಾತ್ರ ನಮಗೆ ತಿಳಿದಿತ್ತು. ಹೀಗೆ ಭಾಸಕೃತಗಳೆನ್ನಲಾದ ಈ ೧೩ ನಾಟಕ ಗಳನ್ನು ಹೀಗೆ ವಿಂಗಡಿಸಬಹುದು—

೧) ಬೃಹತ್ಕಥೆಯ ಆಧಾರದ ಮೇಲೆ ರಚಿತವಾದವು — ೧. ಪ್ರತಿಜ್ಞಾ ಯೌಗಂಧರಾಯಣಂ ೨. ಸ್ವಪ್ನನಾಟಕಂ[1] ೩. ಅವಿಮಾರಕಂ.

೨) ರಾಮಾಯಣದ ಆಧಾರದ ಮೇಲೆ ರಚಿತವಾದವು — ೪. ಪ್ರತಿಮಾ ನಾಟಕಂ ೫. ಅಭಿಷೇಕ ನಾಟಕಂ.

೩) ಮಹಾಭಾರತದ ಆಧಾರದ ಮೇಲೆ ಬರೆದವು — ೬. ಮಧ್ಯಮ ವ್ಯಾಯೋಗಃ ೭. ಪಂಚರಾತ್ರಂ ೮. ದೂತವಾಕ್ಯಂ ೯. ದೂತಘಟೋತ್ಕಚಂ ೧೦. ಕರ್ಣ ಭಾರಂ ೧೧. ಊರುಭಂಗಂ.

೪) ಕೃಷ್ಣಕಥೆಯ ಆಧಾರದ ಮೇಲೆ ಬರೆದುದು—೧೨. ಬಾಲಚರಿತಂ.

೫) ಜಾನಪದ ಕಥೆಗಳ ಆಧಾರದ ಮೇಲೆ ಬರೆದುದು—೧೩. ಚಾರುದತ್ತಂ

ಈ ನಾಟಕಗಳ ಕರ್ತೃ ಯಾರೆಂಬುದು ಅವುಗಳೊಂದರಲ್ಲೂ ಉಕ್ತವಾಗಿರಲಿಲ್ಲ. ಆದ್ದರಿಂದ ಶ್ರೀ ಶಾಸ್ತ್ರಿಗಳು ಕೆಲವು ಕಾರಣಗಳನ್ನು ಮುಂದಿಟ್ಟು (೧) ಅವೆ ಲ್ಲವೂ ಏಕಕರ್ತೃಕಗಳೆಂದೂ (೨) ಆ ಕರ್ತೃವು ಕಾಳಿದಾಸನಿಗಿಂತ ಪ್ರಾಚೀನ ನಾಗಿ ಅವನ ಪ್ರಶಂಸೆಗೆ ಪಾತ್ರನಾಗಿದ್ದ ಭಾಸನೇ ಎಂದೂ ತಮ್ಮ ಅಭಿಪ್ರಾಯ ವನ್ನು ಪ್ರಕಟಿಸಿದರು.

೧. ಈ ಹದಿಮೂರು ನಾಟಕಗಳೂ ಏಕಕರ್ತೃಕ — ಈ ಎಲ್ಲ ನಾಟಕ ಗಳಲ್ಲೂ ಬಹುಮುಖವಾದ ಸಾಮ್ಯಗಳು ಕಂಡುಬರುತ್ತವೆ. ಎಲ್ಲವೂ 'ನಾಂದ್ಯಂತೇ ತತಃ ಪ್ರವಿಶತಿ ಸೂತ್ರಧಾರಃ' ಎಂದು ಆರಂಭವಾಗುತ್ತವೆ.

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[1] ಇದನ್ನೇ ಗಣಪತಿ ಶಾಸ್ತ್ರಿಗಳು ಸ್ವಪ್ನವಾಸವದತ್ತಂ ಎಂಬ ಹೆಸರಿನಿಂದ ಮೊದಲು ಪ್ರಕಟಿಸಿದುದು.

ಆಮೇಲೆ ಸೂತ್ರಧಾರನು ಪ್ರಾರ್ಥನಾಶ್ಲೋಕ (ನಾಂದೀ?) ಹೇಳಿ ಪ್ರಸ್ತಾವನೆ ಆರಂಭಿಸುತ್ತಾನೆ. ಕಾಳಿದಾಸಾದಿ ಕವಿಗಳ ನಾಟಕಗಳಲ್ಲಿ ಹೀಗಿಲ್ಲ. ಮೊದಲು ನಾಂದೀ ಶ್ಲೋಕವೂ ಆಮೇಲೆ 'ತತಃ ಪ್ರವಿಶತಿ ಸೂತ್ರಧಾರಃ' ಎಂಬ ರಂಗ ಸೂಚನೆಯೂ ಬರುತ್ತದೆ. ಪ್ರಸ್ತಾವನೆಗಳಲ್ಲಿ ನಾಟಕದ ಹೆಸರು, ಕವಿ ಮತ್ತು ಅವನ ಆಶ್ರಯದಾತನ ಹೆಸರು ಇತ್ಯಾದಿಗಳನ್ನು ಹೇಳುವುದು ಸಂಪ್ರದಾಯ. ಆದರೆ ಈ ನಾಟಕಗಳಲ್ಲಿ ಇವೊಂದೂ ಉಕ್ತವಾಗಿಲ್ಲ. 'ಪ್ರಸ್ತಾವನೆ' ಎಂಬ ಹೆಸರಿಗೆ ಬದಲಾಗಿ 'ಸ್ಥಾಪನೆ' ಎಂಬ ಹೆಸರನ್ನು ಈ ಎಲ್ಲ ನಾಟಕಗಳಲ್ಲೂ ಬಳಸಲಾಗಿದೆ. ಈ ನಾಟಕಗಳ ಭರತವಾಕ್ಯಗಳು ಸ್ವಲ್ಪ ಹೆಚ್ಚು ಕಡಿಮೆ ಒಂದೇ. ಭಾಷೆ ಮತ್ತು ಶೈಲಿ ಈ ಎಲ್ಲ ನಾಟಕಗಳಲ್ಲೂ ಒಂದೇ ರೀತಿ ಇವೆ. 'ಪತಾಕಾಸ್ಥಾನ'ವೂ ನಾಂದೀ ಶ್ಲೋಕದಲ್ಲಿ ಮುದ್ರಾಲಂಕಾರವೂ ಈ ನಾಟಕಗಳಲ್ಲಿ ಬಹುತರವಾಗಿ ಪ್ರಯೋಗಿಸಲ್ಪಟ್ಟವೆ. ಒಂದೇ ಹೆಸರಿನ ನೀಚಪಾತ್ರಗಳೂ, ಒಂದೇ ಬಗೆಯ ಭಾವಗಳೂ ಈ ನಾಟಕಗಳಲ್ಲಿ ಪುನಃ ಪುನಃ ಬಳಸಲ್ಪಟ್ಟವೆಯಲ್ಲದೆ, ಒಂದು ನಾಟಕದಲ್ಲಿ ಬಂದ ವಾಕ್ಯ ಅಥವಾ ಪದಸಮೂಹ ಮತ್ತು ಶ್ಲೋಕ ಅಥವಾ ಶ್ಲೋಕಭಾಗಗಳು ಉಳಿದ ನಾಟಕಗಳಲ್ಲೂ ಪದೇ ಪದೇ ಪ್ರಯೋಗಿಸಲ್ಪಟ್ಟವೆ. ಈ ನಾಟಕಗಳಲ್ಲಿ ಬರುವ ಕೆಲವು ಸನ್ನಿವೇಶಗಳು ಭರತನ ನಾಟ್ಯಶಾಸ್ತ್ರನಿಯಮಗಳಿಗನುಗುಣವಾಗಿಲ್ಲ. ಮರಣ ಮತ್ತು ಯುದ್ಧಗಳೂ ನೀರನ್ನು ತರಿಸಿ ಆಚಮನಾದಿ ಮಾಡುವುದೂ ರಂಗಸ್ಥಲದ ಮೇಲೆಯೇ ಪ್ರದರ್ಶಿತವಾಗುತ್ತವೆ. ಎಷ್ಟೋಕಡೆ ರಂಗಸೂಚನೆಗಳು ಸಾಕಷ್ಟು ಇರುವುದೇ ಇಲ್ಲ. ತುಂಬ ತ್ವರೆಯನ್ನು ಸೂಚಿಸುವಂತಹ 'ನಿಷ್ಕ್ರಮ್ಯ, ಪ್ರವಿಶ್ಯ' ಮುಂತಾದ ರಂಗಸೂಚನೆ ಪ್ರಾಯಃ ಈ ಎಲ್ಲ ನಾಟಕಗಳಲ್ಲೂ ವಿಶೇಷವಾಗಿದೆ. ನಾಟಕದ ಹೆಸರು ಆಯಾ ನಾಟಕದ ಸಮಾಪ್ತಿವಾಕ್ಯದಲ್ಲಿ ಮಾತ್ರ ಬರುತ್ತದೆ.

ಇಷ್ಟು ಬಗೆಯ ಸಾಮ್ಯಗಳು ಈ ಹದಿಮೂರು ನಾಟಕಗಳಲ್ಲೂ ಇರುವುದರಿಂದ ಈ ಎಲ್ಲ ನಾಟಕಗಳೂ ಒಬ್ಬ ಕವಿಯಿಂದಲೇ ರಚಿತವಾದುವೆಂಬುದು ಯಾರಿಗೇ ಆಗಲಿ ತೋರುವುದು ಸಹಜ.

೨. ಭಾಸನೇ ಈ ಹದಿಮೂರು ನಾಟಕಗಳನ್ನೂ ರಚಿಸಿದವನು — ಈ ಎಲ್ಲ ನಾಟಕಗಳೂ ಏಕಕರ್ತೃಕಗಳೆಂದಮೇಲೆ ಇವುಗಳಲ್ಲಿ ಯಾವುದಾದರೂ ಒಂದನ್ನು ರಚಿಸಿದ ಕವಿ ಇಂತಹವನೆಂಬುದು ಇತ್ಯರ್ಥವಾದರೆ, ಅವನೇ ಮಿಕ್ಕ

ನಾಟಕಗಳನ್ನೂ ಬರೆದವನೆಂದು ಹೇಳಿದಂತೆಯೇ. ಆದ್ದರಿಂದ, ರಾಜಶೇಖರನು (ಸುಮಾರು ೧೦ ನೇ ಶತಮಾನ) ಸೂಕ್ತಿಮುಕ್ತಾವಳಿಯಲ್ಲಿ ಭಾಸ ಮತ್ತು ಅವನ ಕೃತಿಯಾದ ಸ್ವಪ್ನವಾಸವದತ್ತ ಈ ಎರಡು ಹೆಸರುಗಳನ್ನೂ ಒಟ್ಟಿಗೇ ಪ್ರಯೋಗಮಾಡಿರುವ ಈ ಶ್ಲೋಕದಿಂದ ತುಂಬ ಉಪಕಾರವಾಗುತ್ತದೆ.

ಭಾಸನಾಟಕಚಕ್ರೇಽಪಿ ಚ್ಛೇಕೈಃ ಕ್ಷಿಪ್ತೇ ಪರೀಕ್ಷಿತುಂ ।
ಸ್ವಪ್ನವಾಸವದತ್ತಸ್ಯ ದಾಹಕೋಽಭೂನ್ನ ಪಾವಕಃ ॥

ಸಂಸ್ಕೃತ ಸಾಹಿತ್ಯದಲ್ಲಿ ಒಬ್ಬನೇ ಕವಿಯಿಂದ ರಚಿತವಾದ ನಾಟಕಚಕ್ರವೆಂದರೆ ಈ ಹದಿಮೂರು ನಾಟಕಗಳನ್ನು ಬಿಟ್ಟರೆ ಬೇರೆ ಇಲ್ಲ. ಅಂತಹ ನಾಟಕ ಚಕ್ರದಲ್ಲೇ ಸೇರಿರುವುದಾಗಿ ಹೇಳಿರುವ ಸ್ವಪ್ನವಾಸವದತ್ತವೂ ಈ ೧೩ ರಲ್ಲಿ ಒಂದು. ಆದ್ದರಿಂದ ಅದರ ಕರ್ತೃ ಭಾಸನೇ ಎಂದು ಧಾರಾಳವಾಗಿ ಹೇಳಬಹುದಲ್ಲದೆ, ಇದೇ ಆಧಾರದ ಮೇಲೆ, ಏಕಕರ್ತೃಕವೆಂದು ಸಿದ್ಧವಾಗಿರುವ ಈ ೧೩ ನಾಟಕಗಳನ್ನು ರಚಿಸಿದವನೂ ಭಾಸನೇ ಎಂದೂ ತೀರ್ಮಾನಿಸಬಹುದು. ಇದಲ್ಲದೆ, ಬಾಣಮಹಾಕವಿಯು (ಕ್ರಿ.ಶ. ೬೨೦) ಹರ್ಷಚರಿತೆಯಲ್ಲಿ ಭಾಸನ ನಾಟಕಗಳ ಸ್ಥೂಲಸ್ವರೂಪವನ್ನು ಒಂದು ಶ್ಲೋಕದಲ್ಲಿ ಹೇಳಿದ್ದಾನೆ.

[2]ಸೂತ್ರಧಾರಕೃತಾರಂಭೈರ್ನಾಟಕೈರ್ಬಹುಭೂಮಿಕೈಃ ।
ಸಪತಾಕೈರ್ಯಶೋ ಲೇಭೇ ಭಾಸೋ ದೇವಕುಲೈರಿವ ॥

ಈ ಶ್ಲೋಕದಲ್ಲಿ ಹೇಳಿರುವ ಮೂರು ಲಕ್ಷಣಗಳೂ ಈ ೧೩ ನಾಟಕಗಳಲ್ಲಿ ಪರಿಪೂರ್ಣವಾಗಿವೆ. ಈ ಕಾರಣದಿಂದಲೂ ಇವು ಭಾಸನಿಂದಲೇ ರಚಿತವಾದುವು.

ಈಗ ಈ ಭಾಸ ಯಾರು? ಕಾಳಿದಾಸನು ತನ್ನ ಮಾಲವಿಕಾಗ್ನಿಮಿತ್ರದಲ್ಲಿ ಪ್ರಶಂಸಿಸಿರುವ (ಅವನಿಗಿಂತ) ಪ್ರಾಚೀನನಾದ ಕವಿಯೇ? ಅಥವಾ ಅರ್ವಾಚೀನನೇ? — ಎಂಬ ಪ್ರಶ್ನೆ ಏಳುತ್ತದೆ. ಈ ನಾಟಕಗಳಲ್ಲಿ ಬರುವ ಅಪಾಣಿನೀಯ ಪ್ರಯೋಗಗಳನ್ನೂ ಭರತನ ನಾಟ್ಯಶಾಸ್ತ್ರನಿಯಮಗಳು ಅನ್ವಯಿಸದ ಸನ್ನಿವೇಶಗಳನ್ನೂ ಗಮನಿಸಿದರೆ ಭಾಸನು ಪಾಣಿನಿ, ಭರತ

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[2] ಸೂತ್ರಧಾರನಿಂದಲೇ ಪ್ರಾರಂಭಿಸಲ್ಪಟ್ಟು ಬಹುಭೂಮಿಕೆಗಳಿಂದಲೂ ಪತಾಕಾಸ್ಥಾನಗಳಿಂದಲೂ ಕೂಡಿರುವ ನಾಟಕಗಳ ಮೂಲಕ ಭಾಸನು ಸೂತ್ರಧಾರನಾದ ಶಿಲ್ಪಿಯಿಂದ ಪ್ರಾರಂಭಿಸಲ್ಪಟ್ಟು ಅನೇಕ ಭೂಮಿಕೆಗಳಿಂದಲೂ ಧ್ವಜಗಳಿಂದಲೂ ಕೂಡಿದ ದೇವಾಲಯಗಳಂತೆ, (ಶಾಶ್ವತವಾದ) ಕೀರ್ತಿಯನ್ನು ಗಳಿಸಿದನು.

ಇವರಿಗಿಂತ ಪ್ರಾಚೀನನಾದವನೇ ಇರಬೇಕು. ಭಾಸನಲ್ಲಿ ವ್ಯಾಸ ವಾಲ್ಮೀಕಿಗಳು ಪ್ರಯೋಗಿಸಿರುವಂತಹ ಆರ್ಷಶಬ್ದಪ್ರಯೋಗಗಳು ಹೆಚ್ಚು; ಶ್ಲೋಕಗಳಲ್ಲಿ ಪಾದಪೂರಣಗಳಾದ ಚ, ತು, ಹಿ ಅಲ್ಲಲ್ಲೇ ಇವೆ; ಅನುಷ್ಟುಪ್ ಶ್ಲೋಕ ವಿಶೇಷವಾಗಿ ಬಳಸಲ್ಪಟ್ಟದೆ; ಇತ್ತೀಚಿನ ಕಾವ್ಯಗಳಂತೆ ಅಲಂಕಾರಗಳನ್ನು ಅಧಿಕವಾಗಿ ಬಳಸಿಲ್ಲ;— ಈ ಅಂಶಗಳನ್ನು ನೋಡಿದರೆ ಈ ಕವಿ ವ್ಯಾಸ ವಾಲ್ಮೀಕಿಗಳ ಸಮಕಾಲೀನನಲ್ಲದಿದ್ದರೂ ಅವರಿಗಿಂತ ತುಂಬ ದೂರದವನಲ್ಲ ವೆಂದು ಹೇಳಬೇಕಾಗುತ್ತದೆ. ಜೋನರಾಜನು ಜಯಾಂಕನ (೧೨ ನೇ ಶತ ಮಾನ) ಪೃಥ್ವೀರಾಜವಿಜಯದ ಒಂದು ಶ್ಲೋಕದ ವ್ಯಾಖ್ಯಾನಮಾಡುತ್ತಾ 'ಸೋಗ್ನಿರಪಿ **ಭಾಸಮುನೇಃ** ಕಾವ್ಯಂ........' ಎಂದು ಹೇಳಿ ಭಾಸನನ್ನು ಮುನಿ ಎಂದಿರುವುದು ಪ್ರಾಯಃ ಭಾಸನ ಪ್ರಾಚೀನತೆಗೆ ಉಪಷ್ಟಂಭಕವಾಗಿದೆ ಯೆನ್ನಬಹುದು. ಈ ೧೩ ನಾಟಕಗಳಲ್ಲಿ ಬರುವ ಭಾವಗಳೂ ಸನ್ನಿವೇಶಗಳೂ ಕಾಳಿದಾಸ, ಅಶ್ವಘೋಷ, ಶೂದ್ರಕ, ವಿಶಾಖದತ್ತ ಮುಂತಾದವರ ಕೃತಿಗಳಲ್ಲಿ ರೂಪಾಂತರಗೊಂಡು ಕಾಣಬರುತ್ತವಾದ್ದರಿಂದ ಈ ನಾಟಕಗಳನ್ನು ರಚಿಸಿದ ಭಾಸನು ಕಾಳಿದಾಸಾದಿಗಳಿಗಿಂತ ಪ್ರಾಚೀನನಾದವನೇ ಇರಬೇಕು.

೩. ಈ ನಾಟಕಚಕ್ರ ರಚಿಸಿದವನು ಭಾಸನೆ, ಅಲ್ಲವೆ ಎಂಬ ವಿವಾದ — ಈ ಹದಿಮೂರು ನಾಟಕಗಳೂ ಏಕಕರ್ತೃಕ ಮತ್ತು ಈ ನಾಟಕಗಳನ್ನು ಬರೆದವನು 'ಭಾಸ'ನೇ ಎಂಬ ಈ ಎರಡು ಅಭಿಪ್ರಾಯಗಳನ್ನೂ ಪಂಡಿತ ಗಣಪತಿ ಶಾಸ್ತ್ರಿಗಳು ಪ್ರಕಟಿಸಿದ ಮೇಲೆ, ವಿದ್ವಾಂಸರು ಈ ಬಗ್ಗೆ ವಿಚಾರ ನಡೆಸಿ, 'ಈ ನಾಟಕಗಳು ಏಕಕರ್ತೃಕ' ಎಂಬಂಶವನ್ನು ಪ್ರಾಯಃ ಎಲ್ಲರೂ ಒಪ್ಪಿಕೊಂಡರೂ 'ಅವುಗಳನ್ನು ಬರೆದವನು ಭಾಸ' ಎಂಬ ವಿಚಾರದಲ್ಲಿ ಮಾತ್ರ ಕೆಲವರು ಶ್ರೀಶಾಸ್ತ್ರಿಗಳ ಮತವನ್ನು ಅನುಮೋದಿಸಿದರು; ಕೆಲವರು ವಿರೋಧಿಸಿದರು. ಹೀಗಾಗಿ ಇದೊಂದು ವಾದ-ವಿವಾದದಲ್ಲಿ ಪರಿಣಮಿಸಿ ಈ ಬಗ್ಗೆ ಮೂರು ವಿಧವಾದ ಅಭಿಪ್ರಾಯ ಹುಟ್ಟಿತು—

೧. ಈ ಹದಿಮೂರು ನಾಟಕಗಳೂ ಭಾಸರಚಿತವಾದವು.

೨. ಇವುಗಳಲ್ಲೊಂದೂ ಭಾಸರಚಿತವಲ್ಲ.

೩. ಇವು ಭಾಸರಚಿತ ನಾಟಕಗಳೆನ್ನಲು ಸಾಕಷ್ಟು ಆಧಾರಗಳು ಇನ್ನೂ ದೊರೆತಿಲ್ಲವಾದ್ದರಿಂದ, ಇವುಗಳನ್ನು ರಚಿಸಿದವನು ಇಂತಹವನೇ ಎಂದು ಈಗಲೇ ಹೇಳಲಾಗುವುದಿಲ್ಲ.

ಈ ನಾಟಕಗಳು ಭಾಸರಚಿತವಲ್ಲವೇ ಅಲ್ಲ, ಎಂದು ವಾದಮಾಡುವವರು ಹೇಳುವ ಕಾರಣಗಳು ಇವು.— ಬಾಣನು 'ಸೂತ್ರಧಾರಕೃತಾರಂಭೈಃ........' ಶ್ಲೋಕದಲ್ಲಿ ಹೇಳಿರುವ ಲಕ್ಷಣಗಳು ದಕ್ಷಿಣದೇಶದಲ್ಲಿ ರಚಿತವಾಗಿರುವ ಇನ್ನೂ ಅನೇಕ ನಾಟಕಗಳಲ್ಲಿ ಕಂಡುಬರುತ್ತವೆಯಾಗಿ, ಅವು ನಿರ್ಣಾಯಕವಾಗಲಾರವು. ರಾಮಚಂದ್ರಕೃತ ನಾಟ್ಯದರ್ಪಣದಲ್ಲಿ ಭಾಸನ ಸ್ವಪ್ನವಾಸವದತ್ತದಲ್ಲಿ ವತ್ಸರಾಜನು ಶೇಫಾಲಿಕಾ ಮಂಟಪದ ಶಿಲಾತಲವನ್ನು ನೋಡಿ ಹೇಳುವ

> ಪಾದಾಕ್ರಾಂತಾನಿ ಪುಷ್ಪಾಣಿ ಸೋಷ್ಮ ಚೇದಂ ಶಿಲಾತಲಂ।
> ನೂನಂ ಕಾಚಿದಿಹಾಸೀನಾ ಮಾಂ ದೃಷ್ಟ್ವಾ ಸಹಸಾ ಗತಾ॥

ಎಂಬ ಶ್ಲೋಕ ಉದಾಹೃತವಾಗಿದೆ. ಈಗ ಸಿಕ್ಕಿರುವ ನಾಟಕದಲ್ಲಿ ಶೇಫಾಲಿಕಾ ಮಂಟಪದ ಪ್ರಸ್ತಾಪವಿದೆ; ಈ ಶ್ಲೋಕವಿಲ್ಲ. ಆದ್ದರಿಂದ ಈ ಸ್ವಪ್ನವಾಸವದತ್ತ ಭಾಸಕೃತ ನಾಟಕವಲ್ಲ. ಅದು ಅನ್ಯಕೃತವಾಗಿರಬೇಕು. ಈ ಸ್ವಪ್ನವಾಸವದತ್ತ ಭಾಸಕೃತವಲ್ಲವೆಂದ ಮೇಲೆ ಉಳಿದ ನಾಟಕಗಳೂ ಭಾಸಕೃತವಲ್ಲ.

ಈ ರೀತಿ ಬಲವಾದ ಎರಡು ಪಕ್ಷಗಳಲ್ಲಿ ಸಕಾರಣವಾದ ವಾದವಿವಾದ ಏರ್ಪಟ್ಟದ್ದರಿಂದ ಮಧ್ಯಮಮಾರ್ಗಾವಲಂಬಿಗಳಾದ ವಿದ್ವಾಂಸರ ಮೂರನೆಯ ಪಕ್ಷವೊಂದು ತಲೆಯೆತ್ತಿ ಯಾವುದೊಂದು ತೀರ್ಮಾನಕ್ಕೂ ಬರಲು ಸಾಕಷ್ಟು ಆಧಾರವಿಲ್ಲವೆಂದು ಅಭಿಪ್ರಾಯಪಟ್ಟಿತು.

ಹೀಗಾಗಿ ಇಂದಿನವರೆಗೂ ವಿದ್ವಾಂಸರು ಯಾವ ನಿರ್ಧಾರಕ್ಕೂ ಬರಲಾಗದೆ ಈ ಮೂರು ಅಭಿಪ್ರಾಯಗಳೂ ಹಾಗೆಯೇ ಉಳಿದಿರುವುದರಿಂದ ವಾದವಿವಾದ ಬಗೆಹರಿಯದೆ, ಯಾವ ಸಿದ್ಧಾಂತವೂ ಆಗದೆ, ಈ ನಾಟಕಗಳ ಕರ್ತೃತ್ವವಿಚಾರ ಜಟಿಲವಾದ ಸಮಸ್ಯೆಯಾಗಿಯೇ ಉಳಿದಿದೆ.

ಭಾಸನ ಕಾಲ

ಕಾಳಿದಾಸನು ಭಾಸನನ್ನು ತನಗಿಂತ ಪ್ರಾಚೀನನೆಂದು ವಾಚ್ಯವಾಗಿಯೇ ಹೇಳಿದ್ದಾನೆ. ಬಾಣ ಅವನ ಯಶಸ್ಸನ್ನು ಪ್ರಸ್ತಾಪಿಸಿದ್ದಾನೆ. ಆದ್ದರಿಂದ ಕಾಳಿದಾಸ-ಬಾಣರಿಗಿಂತ ಭಾಸ ಹಿಂದಿನವನೆಂಬುದರಲ್ಲಿ ಸಂಶಯವಿಲ್ಲ. ಭಾಸನು ತನ್ನ ಪ್ರತಿಮಾ ಮತ್ತು ಅಭಿಷೇಕ ನಾಟಕಗಳ ವಸ್ತುವನ್ನು ವಾಲ್ಮೀಕಿ ರಾಮಾಯಣದಿಂದಲೂ ದೂತವಾಕ್ಯ ಮುಂತಾದ ಏಕಾಂಕನಾಟಕಗಳ ವಸ್ತುವನ್ನು ವ್ಯಾಸನ ಮಹಾಭಾರತದಿಂದಲೂ ತೆಗೆದುಕೊಂಡಿರುವುದರಿಂದ ಅವನು ವ್ಯಾಸ

ವಾಲ್ಮೀಕಿಗಳಿಗಿಂತ ಈಚಿನವನೆಂದು ಧಾರಾಳವಾಗಿ ಹೇಳಬಹುದು. ಇಷ್ಟು ಖಚಿತವಾದ ಎಲ್ಲೆಗಳು ಸಿಕ್ಕಿದ್ದರೂ ಭಾಸನ ಕಾಲ ನಿಷ್ಕೃಷ್ಟವಾಗಿ ತಿಳಿಯುವ ಹಾಗೆಯೇ ಇಲ್ಲ. ಕಾಳಿದಾಸನ ಕಾಲವಿನ್ನೂ ನಿಖರವಾಗಿ ತಿಳಿದಿಲ್ಲ. ಅವನು ಕ್ರಿ.ಪೂ. ೧ನೇ ಶತಮಾನದವನೆಂದು ಕೆಲವು ವಿದ್ವಾಂಸರು ಅಭಿಪ್ರಾಯಪಟ್ಟರೆ, ಕ್ರಿ.ಶ. ೬ನೇ ಶತಮಾನದವನೆಂದು ಮತ್ತೆ ಕೆಲವರು ವಾದಿಸುತ್ತಾರೆ. ವ್ಯಾಸ ವಾಲ್ಮೀಕಿಗಳ ಕಾಲವೂ ಹಾಗೆಯೇ. ವಾಲ್ಮೀಕಿಯು ಕಾಲ ಕೀತ್‌ರವರ ಅಭಿಪ್ರಾಯದಲ್ಲಿ ಕ್ರಿ.ಪೂ. ೪ ನೇ ಶತಮಾನವಾದರೆ, ಜಾಕೋಬಿಯವರ ಅಭಿಪ್ರಾಯದಲ್ಲಿ ಕ್ರಿ.ಪೂ. ೫ ನೇ ಶತಮಾನಕ್ಕಿಂತ ಹಿಂದಕ್ಕೆ ಹೋಗುತ್ತದೆ. ಬಾಣನ ಕಾಲ ಒಂದು ಮಾತ್ರ ಖಚಿತವಾಗಿ ಕ್ರಿ.ಶ. ೬ ನೆಯ ಶತಮಾನದ ಕೊನೆಯೆಂದು ತಿಳಿದಿದೆ. ಆದ್ದರಿಂದ ಭಾಸ ಕ್ರಿ.ಶ. ೬ ನೇ ಶತಮಾನಕ್ಕಿಂತ ಹಿಂದಿನವನೆಂದಂತಾಯಿತು.

ಪ್ರತಿಮಾನಾಟಕದಲ್ಲಿ ಬರುವ ಒಂದು ಪ್ರಸಂಗದಿಂದ(v46, v47) ಭಾಸನ ಕಾಲದಲ್ಲಿ ಗೋಹತ್ಯೆ ಇನ್ನೂ ನಿಂತಿರಲಿಲ್ಲವೆಂಬುದು ಸ್ಪಷ್ಟವಾಗುತ್ತದೆ. ಕ್ರಿಸ್ತ ಶಕದ ಪ್ರಾರಂಭದ ವೇಳೆಗೇ ಗೋಹತ್ಯೆ ಸಂಪೂರ್ಣವಾಗಿ ನಿಂತುಹೋಗಿತ್ತೆಂದು ಡಾ. D. R. ಭಂಡಾರ್‌ಕರ್‌ರವರು ಪ್ರಮಾಣಗಳೊಡನೆ ತೋರಿಸಿದ್ದಾರೆ. ಜನರ ಮನೋಭಾವದಲ್ಲಿ ಈ ರೀತಿಯ ಪರಿವರ್ತನೆಗೆ ಬೌದ್ಧಜೈನತತ್ವಗಳಿಂದ ಪ್ರಚೋದಿತವಾದ ವೃಷಲ ಸಂಪ್ರದಾಯವೇ ಕಾರಣವೆನ್ನಬಹುದು. ಆದ್ದರಿಂದ ಭಾಸ ಈ ಸಂಪ್ರದಾಯ ಹರಡುವುದಕ್ಕೂ ಹಿಂದೆಯೇ (ಅಂದರೆ ಕ್ರಿ.ಪೂ. ೪ ನೇ ಶತಮಾನಕ್ಕೂ ಹಿಂದೆಯೇ) ಇದ್ದಿರಬೇಕು.

ಯಜ್ಞ ಯಾಗಾದಿಗಳು ಅವಶ್ಯಕರ್ತವ್ಯಗಳೆಂಬುದು ಭಾಸನ ಮತ. ಅವಕಾಶ ದೊರೆತಾಗಲೆಲ್ಲಾ ಅವನು ಇದನ್ನು ಒತ್ತಿ ಹೇಳುತ್ತಾನೆ. ಪಂಚರಾತ್ರ ನಾಟಕದಲ್ಲಿ ದುರ್ಯೋಧನನಿಂದ ಆಚರಿಸಲ್ಪಟ್ಟ ಯಜ್ಞದ ಪ್ರಶಂಸೆ ಸುದೀರ್ಘವಾಗಿಯೇ ಇದೆ. ಕರ್ಣನಾಡುವ 'ಏತೇ ಸಕೋಶಾಃ ಪುರುಷಾಃ ಸರಾಷ್ಟ್ರಾಃ ನಷ್ಟಾಃ ಶರೀರೈಃ ಕ್ರತುಭಿರ್ಧರಂತೇ' (—ಪಂಚರಾತ್ರ i ೨೫) ಮತ್ತು 'ಶಿಕ್ಷಾ ಕ್ಷಯಂ ಗಚ್ಛತಿ ಕಾಲಪರ್ಯಯಾತ್....ಹುತಂ ಚ ದತ್ತಂ ಚ ತಥೈವ ತಿಷ್ಠತಿ' (ಕರ್ಣಭಾರ i ೨೨) ಎಂಬ ಶ್ಲೋಕಗಳಲ್ಲೂ ಯಜ್ಞಗಳ ವೈಶಿಷ್ಟ್ಯ ಕೊಂಡಾಡಲ್ಪಟ್ಟಿದೆ. 'ಯಜ್ಞಫಲ' ನಾಟಕದಲ್ಲಂತು ರಾಮಾದಿಗಳ ಜನನವು ದಶರಥನು

ಆಚರಿಸಿದ ಪುತ್ರಕಾಮೇಷ್ಟಿಯಾಗದ ಫಲ; ರಾಮನ ಅಸ್ತ್ರಸಂಪಾದನೆ ವಿಶ್ವಾಮಿತ್ರನ ಯಾಗದ ಸಂರಕ್ಷಣೆಯ ಫಲ; ರಾಮಾದಿಗಳ ವಿವಾಹ ಜನಕನು ಮಾಡಿದ ಯಜ್ಞದ ಫಲ; ಇಷ್ಟೇ ಅಲ್ಲದೆ 'ಯಜ್ಞಫಲ' ಎಂಬ ಮಾತು ನಾಟಕದ ಉದ್ದಕ್ಕೂ ಪುನಃ ಪುನಃ ಕೇಳಿ ಬರುತ್ತದೆ. ಯಜ್ಞಯಾಗಾದಿಗಳ ಮೇಲೆ ಭಾಸನಿಗಿದ್ದ ಈ ಅಪಾರ ಗೌರವ ಅವನ ಕಾಲದ ಜನರ ಮನೋಭಾವವನ್ನೇ ಪ್ರತಿಬಿಂಬಿಸುತ್ತದೆಯೆನ್ನಬಹುದಾದ್ದರಿಂದ, ಜನರು ಬೌದ್ಧಮತದ ಕಡೆ ವಾಲುವುದಕ್ಕೆ ಪೂರ್ವವರ್ತಿಯಾದ ಕಾಲದಲ್ಲಿ ಭಾಸನಿದ್ದಿರಬೇಕು.

ಕೆಲವು ವಿದ್ವಾಂಸರು ವ್ಯಾಸವಾಲ್ಮೀಕಿಗಳ ಕಾಲವನ್ನು ಇನ್ನೂ ಹಿಂದಕ್ಕೆ ಹಾಕಿ, ಭಾಸ ಕ್ರಿ.ಪೂ. ೬ ನೇ ಶತಮಾನದವನೆನ್ನುತ್ತಾರೆ. ಬಾಣನ ಶ್ಲೋಕದ ಪ್ರಮಾಣವನ್ನು ಅಂಗೀಕರಿಸದೆ ಭಾಸ ಕ್ರಿ.ಶ. ೧೧ ನೇ ಶತಮಾನದವನೆನ್ನುವವರೂ ಇದ್ದಾರೆ. ಪಾಣಿನಿಗಿಂತ ಭಾಸ ಹಿಂದಿನವನೆಂಬುದು ಗಣಪತಿಶಾಸ್ತ್ರಿಗಳ ಮತ. ಆದರೆ ಪಾಣಿನಿಯ ಕಾಲವೇ ಸರಿಯಾಗಿ ಗೊತ್ತಾಗಿಲ್ಲ. ಭಾಸನನ್ನು ಪಾಣಿನಿಗಿಂತ ಹಿಂದಿನವನೆಂದು ಎಲ್ಲರೂ ಒಪ್ಪುವುದಿಲ್ಲ; ಕಾಳಿದಾಸನಿಗಿಂತ ಸ್ವಲ್ಪ ಹಿಂದಿನವನೆನ್ನುತ್ತಾರೆ. ಹೀಗಾಗಿ ಭಾಸನ ಕಾಲವೂ ಇತ್ಯರ್ಥವಾಗದೆ ಹಾಗೆಯೇ ಉಳಿದಿದೆ.[3]

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3 ಬೇರೆ ಬೇರೆ ವಿದ್ವಾಂಸರ ಅಭಿಪ್ರಾಯರೀತ್ಯಾ ಭಾಸನ ಕಾಲ—

ಗಣಪತಿಶಾಸ್ತ್ರಿ, ಹರಪ್ರಸಾದಶಾಸ್ತ್ರಿ ಮತ್ತು ಪುಸಲ್ಕರ್.... ಕ್ರಿ.ಪೂ. ೬ನೇ ಶತಮಾನ
ಜಾಗೀರ್‌ದಾರ್, ಕುಲಕರ್ಣಿ .... ಕ್ರಿ.ಪೂ. ೩ನೇ ಶತಮಾನ
ಜಯಸ್ವಾಲ್, ಚೌಧುರಿ, ಧ್ರುವ .... ಕ್ರಿ.ಪೂ. ೨-೧ನೇ ಶತಮಾನ
ಕೋನೋ, ಸುರಪ್, ವೆಲ್ಲರ್ .... ಕ್ರಿ.ಶ. ೨ನೇ ಶತಮಾನ
ಕೀತ್, ಜಾಲಿ, ಜಾಕೋಬಿ, ಬಾನರ್ಜಿಶಾಸ್ತ್ರಿ ಮತ್ತು ಭಂಡಾರ್‌ಕರ್.... ಕ್ರಿ.ಶ. ೩ನೇ ಶತಮಾನ
ಲಿಸ್ಸಿ ಮತ್ತು ವಿಂಟರ್‌ನಿಟ್ಸ್ .... ಕ್ರಿ.ಶ. ೪ನೇ ಶತಮಾನ
ಶಂಕರ್ .... ಕ್ರಿ ಶ. ೫-೬ನೇ ಶತಮಾನ
ದೇವಧರ್, ಬಾರ್ನೆಟ್, ಹೀರಾನಂದಶಾಸ್ತ್ರಿ, ನೆರುರ್‌ಕರ್, ಪಿಶರೋಟಿ.... ಕ್ರಿ.ಶ. ೭ನೇ ಶತಮಾನ
ಕಾಣೆ .... ಕ್ರಿ.ಶ. ೯ನೇ ಶತಮಾನ
ರಾಮಾವತಾರಶರ್ಮ .... ಕ್ರಿ ಶ. ೧೦ನೇ ಶತಮಾನ
ರಂಗಚಾರ್ಯ ರೆಡ್ಡಿ .... ಕ್ರಿ.ಶ. ೧೧ನೇ ಶತಮಾನ

ಸೂಚನೆ—ಪ್ರೊ. ಮೆಗ್ಡಾನಲ್‌ರವರು ಭಾಸನ ಕಾಲದ ವಿಷಯದಲ್ಲಿ ತಮ್ಮ ಅಭಿಪ್ರಾಯವನ್ನು ವ್ಯಕ್ತಪಡಿಸಿಲ್ಲ.

ಭಾಸ ವಿರಚಿತ ಗ್ರಂಥಗಳು

ಗಣಪತಿಶಾಸ್ತ್ರಿಗಳು ಪ್ರಕಟಿಸಿದ ಹದಿಮೂರು ರೂಪಕಗಳೂ ಭಾಸಕೃತ ಎಂದೇ ಸಾಮಾನ್ಯವಾಗಿ ಹೇಳಲಾಗುತ್ತಿದೆ. ಇದಲ್ಲದೆ ೧೯೪೧ ರಲ್ಲಿ ಪ್ರಕಟಿತ ವಾದ [1]ಯಜ್ಞಫಲವೆಂಬ ರಾಮಾಯಣದ ಬಾಲಕಾಂಡದ ಕಥೆಯ ಮೇಲೆ ಚಿತವಾದ ಏಳು ಅಂಕಗಳ ನಾಟಕವನ್ನೂ ಭಾಸನದೆಂದೇ ಕೆಲವರು ಅಭಿ ಪ್ರಾಯಪಡುತ್ತಿದ್ದಾರೆ.

ಶಾರ್ಙ್ಗಧರಪದ್ಧತಿಯಲ್ಲಿ ಐದು, ಸುಭಾಷಿತಾವಳಿಯಲ್ಲಿ ನಾಲ್ಕು. ಸದುಕ್ತಿ ರ್ಣಾಮೃತದಲ್ಲಿ ಮೂರು, ಸೂಕ್ತಿಮುಕ್ತಾವಳಿಯಲ್ಲಿ ಒಂದು, — ಹೀಗೆ ಒಟ್ಟು ೩ ಶ್ಲೋಕಗಳನ್ನು ಸುಭಾಷಿತ ಸಂಗ್ರಹಕಾರರು ತಮ್ಮ ತಮ್ಮ ಸಂಗ್ರಹ ಳಲ್ಲಿ ಸೇರಿಸಿ ಅವು ಭಾಸಕೃತವೆಂದು ಹೇಳಿದ್ದಾರೆ. ಆದರೆ ಅವೊಂದೂ ಈಗ ೊರೆತಿರುವ ನಾಟಕಗಳಲ್ಲಂತು ಬರುವುದಿಲ್ಲ.

ಭಾಸರಚಿತವೆಂದು ಹೇಳಲಾಗುತ್ತಿರುವ ಅನಂತಶಯನದ ೧೩ ರೂಪಕ ಳೂ ಗೊಂಡಾಲ್‌ನಲ್ಲಿ ಪ್ರಕಟಿತವಾದ ಯಜ್ಞಫಲವೂ ಉತ್ತಮವಾದ ಸಂಸ್ಕೃತ ೂಪಕಗಳೆಂಬುದರಲ್ಲಿ ಸಂದೇಹವೇ ಇಲ್ಲ. ಇವೆಲ್ಲವೂ ಪ್ರದರ್ಶನಕ್ಕೆ ೋಗ್ಯವಾಗಿರುವುದು ಇವುಗಳ ವೈಶಿಷ್ಟ್ಯ. ಇವು ಭಾಸಕೃತವಾದ ಮೂಲ ಾಟಕಗಳ ಸಂಗ್ರಹಗಳು ಮಾತ್ರ; ಕೇರಳದ ನಟರಿಂದ ಪ್ರದರ್ಶನಕ್ಕಾಗಿಯೇ ೀಗೆ ರೂಪಾಂತರಿತವಾದುವು ಎಂದು ಕೆಲವರು ವಾದಿಸುತ್ತಾರೆ. ಈ ನಾಟಕ ಳಲ್ಲಿ ಪುರುಷಪಾತ್ರಗಳೇ ಹೆಚ್ಚು. ದೂತವಾಕ್ಯ, ಕರ್ಣಭಾರಗಳಲ್ಲಿ ಸ್ತ್ರೀ ಾತ್ರವೇ ಇಲ್ಲ. ಪಂಚರಾತ್ರದಲ್ಲಿ ಬರುವ ಬೃಹನ್ನಳೆ ವಸ್ತುತಃ ಅರ್ಜುನನೇ. ಂಚರಾತ್ರದ ಕಥಾವಸ್ತುವಿಗೂ ಮಹಾಭಾರತದ ಕಥೆಗೂ ಸಂಬಂಧವೇ ಲ್ಲ. ಭಾಸನ ಪಂಚರಾತ್ರರೀತ್ಯಾ ಮಹಾಭಾರತದ ಯುದ್ಧವೇ ನಡೆಯು ುದಿಲ್ಲ. ಹೀಗೆಯೇ ಒಂದೊಂದು ನಾಟಕದಲ್ಲೂ ಭಾಸನ ಕೈವಾಡ ಪರಿಪೂರ್ಣ ಾಗಿದೆ. ಒಟ್ಟಿನಲ್ಲಿ ಈ ನಾಟಕಗಳೆಲ್ಲಾ ಕಾಳಿದಾಸಾದಿಗಳಿಂದ ರಚಿತವಾದ ಾಟಕಗಳಿಗಿಂತ ಸ್ವರೂಪತಃ ಭಿನ್ನವಾಗಿದ್ದರೂ ಭಾವಪುಷ್ಟಿ ರಚನಾಕೌಶಲ ಲಾನೈಪುಣ್ಯಗಳ ದೃಷ್ಟಿಯಿಂದ ಅವೆಲ್ಲಕ್ಕೂ ಆದರ್ಶಪ್ರಾಯವಾಗಿವೆ.

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1 ಅಜ್ಞಾತಕರ್ತೃಕವಾದ ಈ ನಾಟಕವನ್ನು ಕಾಠೆಯವಾಡದ ಗೊಂಡಾಲ್‌ನಲ್ಲಿ ಶ್ರೀ ೀವರಾಮ ಕಾಳಿದಾಸ ಶಾಸ್ತ್ರಿಗಳು ಪ್ರಕಟಿಸಿ ಇದೂ ಭಾಸಕೃತವೆಂದೇ ನಿರೂಪಿಸಿದ್ದಾರೆ.

ಊರುಭಂಗ

ಭಾಸನು ಮಹಾಭಾರತದ ಕಥೆಯ ಆಧಾರದಮೇಲೆ ರಚಿಸಿರುವ ಆರು ರೂಪಕಗಳಲ್ಲಿ ಪಂಚರಾತ್ರವು ಮಾತ್ರ ಮೂರು ಅಂಕಗಳುಳ್ಳದ್ದು; ಉಳಿದ ದೂತಘಟೋತ್ಕಚ, ದೂತವಾಕ್ಯ, ಮಧ್ಯಮವ್ಯಾಯೋಗ, ಕರ್ಣಭಾರ ಮತ್ತು ಊರುಭಂಗಗಳು ಐದೂ ಏಕಾಂಕಗಳು. ಇಷ್ಟು ಏಕಾಂಕರೂಪಕಗಳನ್ನು ಸಂಸ್ಕೃತದಲ್ಲಿ ಬರೆದಿರುವ ಕವಿ ಭಾಸನೊಬ್ಬನೇ ಎಂದು ಧಾರಾಳವಾಗಿ ಹೇಳಬಹುದು. ಈ ಏಕಾಂಕಗಳಲ್ಲಿ ಕೊನೆಯದಾದ ಊರುಭಂಗದಲ್ಲಿ ರಂಗಮಂಚದ ಮೇಲೆಯೇ ನಾಯಕನಾದ ದುರ್ಯೋಧನನ ಮರಣವು ಪ್ರದರ್ಶಿತವಾಗಿರುವುದರಿಂದ ಅದು ದುಃಖಾಂತ ನಾಟಕವೆನ್ನುವುದು ಸುಸ್ಪಷ್ಟ. ಸಂಸ್ಕೃತರೂಪಕ ವಾಙ್ಮಯದಲ್ಲಿ ಇಂತಹ ದುಃಖಾಂತನಾಟಕ ಊರುಭಂಗವೊಂದೇ.

ಸಂವಿಧಾನ ಕೌಶಲ

ಭೀಮ ದುರ್ಯೋಧನರ ಗದಾಯುದ್ಧದಲ್ಲಿ ತೊಡೆಮುರಿದ ದುರ್ಯೋಧನನ ಮರಣವೇ ಊರುಭಂಗದ ಕಥಾವಸ್ತು. ಗದಾಯುದ್ಧದ ಪ್ರಕರಣ ಇಲ್ಲಿ ಅಪ್ರಧಾನ; ಅದರ ವರ್ಣನೆಯನ್ನು ಮಾತ್ರ ವಿಷ್ಕಂಭದಲ್ಲಿ ನಾಟಕದ ಹಿನ್ನೆಲೆಯಾಗಿ ಪ್ರೇಕ್ಷಕರು ಕೇಳುತ್ತಾರೆ. ರಂಗಮಂಚದಮೇಲೆ ಪ್ರದರ್ಶಿತವಾಗುವುದು ಗದಾಯುದ್ಧವಾಗಿ ದುರ್ಯೋಧನನ ತೊಡೆ ಮುರಿದಮೇಲೆ ಅವನ ಪ್ರಾಣೋತ್ಕ್ರಮಣವಾಗುವವರೆಗಿನ ಸನ್ನಿವೇಶ. ಇದು ಮೊದಲಿನಿಂದ ಕೊನೆಯವರೆಗೂ ಭಾಸನಿಂದಲೇ ಕಲ್ಪಿತವಾದುದು. ಆದ್ದರಿಂದಲೇ ಅನಿರ್ವಚನೀಯ ಸ್ವಾರಸ್ಯದಿಂದ ಕೂಡಿದ ಸಂವಿಧಾನ ಕೌಶಲವನ್ನಿಲ್ಲಿ ನಾವು ಕಾಣುತ್ತೇವೆ.

ಯಾರ ಪಕ್ಷವನ್ನೂ ಹಿಡಿದು ತಾನು ಯುದ್ಧಮಾಡುವುದಿಲ್ಲವೆಂದು ಪ್ರತಿಜ್ಞೆಮಾಡಿ ಹೊರಟುಹೋಗಿದ್ದ ಬಲದೇವನು ಯುದ್ಧಭೂಮಿಗೆ ಹಿಂದಿರುಗುವುದಕ್ಕೆ ಸರಿಯಾಗಿ ಭೀಮ ದುರ್ಯೋಧನರ ಗದಾಯುದ್ಧ ನಡೆಯುತ್ತಿರುತ್ತದೆ. ಬಲದೇವನು ದುರ್ಯೋಧನನಿಗೆ ಗದಾಯುದ್ಧವನ್ನು ಕಲಿಸಿದ್ದವನು. ತನ್ನ ಶಿಷ್ಯನ ಯುದ್ಧಕ್ರಮವನ್ನು ಕಣ್ಣಾರ ಕಂಡು, ಅವನು ಮೊದಲಬಾರಿಗೆ ಭೀಮನನ್ನು ಕೆಳಕ್ಕೆ ಬೀಳಿಸಿದಾಗ, ಹೆಮ್ಮೆಯಿಂದ ತನ್ನ ಹಲಾಯುಧವನ್ನು ತಿರುಗಿಸಿ ಒಳಗೊಳಗೇ ತೃಪ್ತನಾಗುತ್ತಾನೆ. ಆದರೆ ಸ್ವಲ್ಪ ಸಮಯದಲ್ಲೇ ಅದೇ ದುರ್ಯೋಧನನನ್ನು ಭೀಮನು ಯುದ್ಧನಿಯಮವನ್ನುಲ್ಲಂಘಿಸಿ, ಅವನ ತೊಡೆಯಮೇಲೆ

ಗದೆಯನ್ನು ಬೀಸಿ, ಕೆಡವಿದಾಗ ಅವನ ಕೋಪ ಮಿತಿಮೀರುತ್ತದೆ. ಇದನ್ನು ಕಂಡ ವ್ಯಾಸರು ಅಲ್ಲೇ ಪ್ರೇಕ್ಷಕರಾಗಿದ್ದ ಪಾಂಡವರಿಗೂ ಕೃಷ್ಣನಿಗೂ ಹೇಳಿ ಭೀಮನನ್ನು ಅವರು ಬೇರೆ ಕಡೆಗೆ ಕರೆದೊಯ್ಯುವಂತೆ ಮಾಡುತ್ತಾರೆ.[1] ಇದ ರಿಂದ ಮತ್ತೂ ಉದ್ರಿಕ್ತನಾದ ಬಲದೇವನು ರಣಭೂಮಿಯಲ್ಲಿ ತುಂಬ ದೂರದಲ್ಲಿ ಒಬ್ಬಂಟಿಗನಾಗಿ ಬಿದ್ದಿದ್ದ ದುರ್ಯೋಧನನ್ನು ಕುರಿತು 'ಸ್ವಲ್ಪ ಜೀವ ಹಿಡಿದುಕೋ, ಅಷ್ಟರಲ್ಲಿ ಪಾಂಡವರನ್ನೆಲ್ಲಾ ಸಂಹರಿಸಿಬಿಡುತ್ತೇನೆ' ಎನ್ನುತ್ತಾನೆ; ಇಲ್ಲಿ, ಇಲ್ಲಿಂದ ಮುಂದೆ, ಭಾಸನ ಸಂವಿಧಾನಾದಿ ಕೌಶಲವನ್ನು ರಂಗಸೂಚನೆ ಮೊದಲು ಗೊಂಡು ನಾಟಕದ ಪಾತ್ರಗಳು ಅವರ ಮಾತುಗಳು ಮುಂತಾಗಿ ಹೆಜ್ಜೆ ಹೆಜ್ಜೆ ಯಲ್ಲೂ ಕಾಣಬಹುದು. ಈಗ ರಂಗಮಂಚದಮೇಲೆ ನಮಗೆ ಕಾಣುತ್ತಿರು ವವನು ಉಗ್ರಮೂರ್ತಿ ಬಲದೇವನು ಮಾತ್ರ. ದುರ್ಯೋಧನ ತುಂಬ ದೂರದಲ್ಲಿ ಎಲ್ಲೋ ತೊಡೆಮುರಿದು ಬಿದ್ದಿದ್ದಾನೆ. ಆದರೆ ಬಲದೇವನ ಮಾತು ಅವನಿಗೆ ಕೇಳಿ ಸುತ್ತದೆ. ಆಗ ಅವನು ಬಲದೇವನಲ್ಲಿಗೆ ಎದ್ದು ನಡೆದುಬರಲಾರದೆ ಮಕ್ಕಳಂತೆ ತೆವಳಿಕೊಂಡು ಬರುತ್ತಾನೆ. ಹಾಗೆ ಬರುತ್ತಾ ಕೋಪವನ್ನು ಬಿಟ್ಟು ಪ್ರಸನ್ನನಾಗ ಬೇಕೆಂದು ಹಲಾಯುಧನನ್ನು ದೂರದಿಂದಲೇ ಬೇಡಿಕೊಳ್ಳುತ್ತಾನೆ. ದುರ್ಯೋ ಧನ ಸಾರ್ವಭೌಮ ಹಿಂದೆ ಇದ್ದ ಸ್ಥಿತಿಯೇನು! ಅವನ ಅಭಿಮಾನವೆಂತಹುದು! ಅವನ ಗತಿ ಹೀಗಾಯಿತಲ್ಲ!—ಎಂದು ನಾವು ಮರುಗುವುದರೊಳಗೆ, ಅವನು ಬಲದೇವನನ್ನು ಕುರಿತು—'ನಿನ್ನ ಕಾಲುಗಳಿಗೆ ಎರಗುತ್ತೇನೆ. ಕೋಪವನ್ನು ತ್ಯಜಿಸಿ ಬಿಡು. ಕುರುವಂಶಕ್ಕೆ ಜಲಾಂಜಲಿ ನೀಡಲು ಉಳಿದಿರುವ ಪಾಂಡವರು ಬದುಕಿರಲಿ. ವೈರ, ಯುದ್ಧದ ಕಥೆ, ನಾವು–ಎಲ್ಲಾ ಮುಗಿದುಹೋಯಿತು' ಎಂದು ಹೇಳುತ್ತಾನೆ. ಇದರಿಂದ ನಮ್ಮ ಅನುಕಂಪ ದುರ್ಯೋಧನನ ಕಡೆಗೆ ಹೆಚ್ಚುತ್ತದೆ. ಬಲದೇವನು ಇಷ್ಟಾದರೂ ಮನಸ್ಸನ್ನು ಬದಲಿಸದಿರಲು ದುರ್ಯೋಧನ—'ಭೀಮ ತನ್ನ ಪ್ರತಿಜ್ಞೆ ಯನ್ನು ಈಡೇರಿಸಿಕೊಂಡುಬಿಟ್ಟ; ನನ್ನ ನೂರು ಸೋದರರೂ ಹೋಗಿಬಿಟ್ಟರು; ನಾನೂ ಈ ಗತಿಗೆ ಬಂದಿದ್ದೇನೆ. ಇನ್ನು ಯುದ್ಧದಿಂದ ಏನು ಪ್ರಯೋಜನ?' ಎಂದು ಬಿಚ್ಚು ಮಾತಿನಲ್ಲಿ ಕೇಳುತ್ತಾನೆ. ಆಗ ಬಲದೇವನ ಮನಸ್ಸಿನಲ್ಲಿದ್ದುದು ಹೊರಬರುತ್ತದೆ —'ನನ್ನ ಕಣ್ಣಮುಂದೆಯೇ ನೀನು ವಂಚಿತನಾದೆಯಲ್ಲಾ ಎಂದು ನನಗೆ ಕೋಪ.'

'ನಾನು ವಂಚಿತನಾದೆನೆಂದು ನೀನು ಭಾವಿಸಿದ್ದೀಯಲ್ಲವೆ?'

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1 ಗದಾಯುದ್ಧವನ್ನು ವ್ಯಾಸರೂ ವಿದುರನೂ ಪ್ರೇಕ್ಷಿಸಿದಂತೆಯೂ ವ್ಯಾಸರು ಹೀಗೆ ಸಲಹೆ ಮಾಡಿದಂತೆಯೂ ಹೇಳಿರುವುದು ಈ ನಾಟಕದಲ್ಲಿ ಮಾತ್ರ; ಮಹಾಭಾರತದಲ್ಲಿಲ್ಲ.

'ಸಂಶಯವೇನು?'

'ಅಷ್ಟು ಸಾಕು. ನನ್ನ ಪ್ರಾಣಗಳ ಬೆಲೆ ಸಿಕ್ಕಂತಾಯಿತು. ಅಂತಹ ಸಾಹಸಿ ಭೀಮನಿಂದ ನಾನು ಮೋಸದಿಂದ ಜಯಿಸಲ್ಪಟ್ಟೆ ಎಂದು ನೀನು ಭಾವಿಸಿರುವೆಯಾದರೆ ನಾನು ಪರಾಜಿತನಲ್ಲ.'

'ನಿನ್ನನ್ನು ಮೋಸದಿಂದ ಗೆದ್ದ ಆ ಭೀಮ ಬದುಕಿರಬೇಕೆ?'

'ನಾನು ಭೀಮನಿಂದ ವಂಚಿತನಾದೆನೆ? ಇಲ್ಲ. ಜಗತ್ಪ್ರಿಯನಾದ ಆ ಕೃಷ್ಣ ಭೀಮನ ಗದೆಯೊಳಕ್ಕೆ ತಟ್ಟನೆ ಹೊಕ್ಕು ನನ್ನನ್ನು ಮೃತ್ಯುವಿಗೆ ದಾನಮಾಡಿಬಿಟ್ಟ'

ಈ ಪುಟ್ಟ ಸಂಭಾಷಣೆಯಿಂದ ಅಭಿಮಾನಿ ದುರ್ಯೋಧನನ ಮನಸ್ಸು ಸ್ವಲ್ಪದರಲ್ಲೇ ಎಷ್ಟು ಉಪಶಾಂತವಾಗಿ ಬಿಟ್ಟಿತ್ತೆಂಬುದನ್ನು ಭಾಸ ಸುಸ್ಪಷ್ಟವಾಗಿ ಚಿತ್ರಿಸಿ, ಅನಿರೀಕ್ಷಿತವಾಗಿ ದುರ್ಯೋಧನನ ತಾಯಿತಂದೆ, ಇಬ್ಬರು ರಾಣಿಯರು ಮತ್ತು ಮಗನನ್ನು ರಂಗಮಂಚದ ಮೇಲೆ ತರುತ್ತಾನೆ. ಅವರೆಲ್ಲಾ ದುರ್ಯೋಧನನ ಊರುಭಂಗದ ವಿಚಾರ ಕೇಳಿ ಅವನನ್ನು ಸಾಯುವ ಮುನ್ನ ಕಾಣಲು ಆತುರಾತುರವಾಗಿ ಆ ಭೀಕರವೂ ಸುವಿಶಾಲವೂ ಆದ ಯುದ್ಧ ಭೂಮಿಗೆ ಬಂದವರು. ಜನ್ಮತಃ ಅಂಧನಾದ ಧೃತರಾಷ್ಟ್ರ ಕಣ್ಣೀರು ಹರಿಸುತ್ತಿದ್ದಾನೆ. ಪತಿಧರ್ಮಪರಾಯಣೆಯಾದ, ಗಂಡನು ದೃಷ್ಟಿಹೀನನಾಗಿರುವಾಗ ತನಗೂ ಆ ದೃಷ್ಟಿ ಬೇಡವೆಂದು ಕಣ್ಣಿಗೆ ಪಟ್ಟಿಕಟ್ಟಿಕೊಂಡಿರುವ ಗಾಂಧಾರಿಯು ಕಣ್ಣೀರಿನಿಂದ ಅವಳ ಕಣ್ಣುಪಟ್ಟಿ ತೊಯ್ದುಹೋಗಿದೆ. ರಾಣಿಯರಿಬ್ಬರೂ ತಲೆಯಮೇಲಿನ ಮುಸುಕು ತೆಗೆದು ದುಃಖಮ್ಲಾನವದನೆಯರಾಗಿ ಅಳುತ್ತಿದ್ದಾರೆ. ಏನೂ ಅರಿಯದ ಮಗು ದುರ್ಜಯ ಅಂಧನಾದ ತಾತನ ಅಂಗವಸ್ತ್ರದ ಸೆರಗನ್ನು ಹಿಡಿದುಕೊಂಡು ಅವನನ್ನು ಮುಂದೆ ನಡೆಸುತ್ತಿದ್ದಾನೆ. ಈ ದೃಶ್ಯವೇ[2] ಸಾಕು ಪ್ರೇಕ್ಷಕರ ಮನ ಕರಗಿಸಲು. ಇನ್ನು ಇವರ ಸಂಭಾಷಣೆಯಂತೂ ಅಳದವರನ್ನೂ ಅಳುವಂತೆ ಮಾಡಿಬಿಡುತ್ತದೆ.

ದೂರದಲ್ಲಿರುವ ದುರ್ಯೋಧನ ಇವರಿಗೆ ಕಾಣಿಸುವುದಿಲ್ಲ; ಆದರೆ ಅವನಿಗೆ ಇವರೆಲ್ಲಾ ಕಾಣಿಸುತ್ತಾರೆ. ತಲೆಕೂದಲು ಕಾಣಿಸುವಂತೆ ಮುಸುಕು ತೆಗೆದು

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[2] ದುರ್ಯೋಧನನ ಊರುಭಂಗವಾದಾಗ ಅವನ ತಾಯಿತಂದೆ, ಮಗ ಮತ್ತು ರಾಣಿಯರು ಕುರುಕ್ಷೇತ್ರದಿಂದ ಎಷ್ಟೋ ಮೈಲಿಗಳ ದೂರದಲ್ಲಿರುವ ಹಸ್ತಿನಾಪುರದಲ್ಲಿದ್ದಂತೆಯೂ ಅವರಿಗೆ ದುರ್ಯೋಧನನ ವೃತ್ತಾಂತ ತಿಳಿಸಲು ಶ್ರೀಕೃಷ್ಣನು ಅವರಿದ್ದಲ್ಲಿಗೇ ಹೋದಂತೆಯೂ ಮಹಾಭಾರತದಲ್ಲಿ ಉಕ್ತವಾಗಿವೆ.

ಹಾಕಿ ಅಳುತ್ತಿರುವ ತನ್ನ ರಾಣಿಯರನ್ನು ಕಂಡು, 'ಗದೆಯ ಏಟಿನ ನೋವು ನನಗೆ ಈಗ ಅರಿವಾಗುತ್ತಿದೆ' ಎಂದು ದುರ್ಯೋಧನ ಸಂಕಟಪಡುತ್ತಾನೆ.

ದುರ್ಯೋಧನನನ್ನು ಎಲ್ಲರೂ ಹುಡುಕುತ್ತಾರೆ. ಕಣ್ಣು ಕಾಣಿಸದ ಧೃತರಾಷ್ಟ್ರ ಮಗನನ್ನು ಹೆಸರು ಹಿಡಿದು 'ಅಷ್ಟಾದಶಾಕ್ಷೌಹಿಣೀಮಹಾರಾಜ' ಎಂದೂ 'ಪುತ್ರಶತಜ್ಯೇಷ್ಠ' ಎಂದೂ ಕರೆದು 'ಪ್ರತಿವಚನ ಕೊಡು' ಎಂದು ಕೇಳುತ್ತಾನೆ ಕಣ್ಣುಪಟ್ಟಿ ಕಟ್ಟಿಕೊಂಡು ಏನನ್ನೂ ನೋಡಲಾರದ ಗಾಂಧಾರಿ ಸೊಸೆಯರನು. 'ಅನ್ವೇಷತಾಂ ಭರ್ತಾರಂ' ಎಂದು ಬೇಡಿಕೊಳ್ಳುತ್ತಾಳೆ. ದುರ್ಯೋಧನ ತಂದೆಯ ಬಳಿಗೆ ಬೇಗ ಹೋಗಬೇಕೆಂದು ಎದ್ದು ಕೆಳಕ್ಕೆ ಕುಸಿದುಬಿದ್ದು 'ಅಯ್ಯೋ ನನ್ನ ಊರುಗಳೊಡನೆ ಗುರುಪಾದಾಭಿವಂದನೆ ಮಾಡುವ ಶಕ್ತಿಯನ್ನೂ ಭೀಮ ಹರಣವಾಡಿ ಬಿಟ್ಟನಲ್ಲ' ಎಂದು ದುಃಖಿಸುತ್ತಾನೆ.

ಇತ್ತ ಕುಮಾರ ದುರ್ಜಯ ತಾತನ ಅಂಗವಸ್ತ್ರದ ಸೆರಗನ್ನು ಹಿಡಿದು ದಾರಿ ತೋರುತ್ತಾನೆ. ಧೃತರಾಷ್ಟ್ರ ಕೇಳುತ್ತಾನೆ—'ಯಾರಪ್ಪ ನೀನು ?'

'ತಾತ ; ನಾನು ದುರ್ಜಯ'

'ಮಗು ದುರ್ಜಯ, ನಿನ್ನ ತಂದೆಯನ್ನು ಹುಡುಕಪ್ಪ'

'ತುಂಬ ದಣಿದಿದ್ದೇನೆ, ತಾತ !'

'ಹೋಗಿ ನೋಡು. ತಂದೆಯ ತೊಡೆಯಮೇಲೆ ಕುಳಿತುಕೊಳ್ಳುವಿಯಂತೆ.'

'ತಾತ, ಇದೋ ಹೊರಟೆ' ಎಂದು ಹೇಳಿ ದುರ್ಜಯ ದುರ್ಯೋಧನನಿರುವ ಕಡೆಗೆ ಹೋಗುತ್ತಾನೆ. ಪುತ್ರಸ್ನೇಹದಿಂದ ಹಣ್ಣಾದ ಪಿತೃಹೃದಯ ತಳಮಳಿಸುತ್ತದೆ. ಎಂದೂ ಇಲ್ಲದೆ ಇಂದು ನೆಲದಮೇಲೆ ಕುಳಿತಿರುವ ತಂದೆಯನ್ನು ಕಂಡು ದುರ್ಜಯ 'ಇದೇನು ಮಹಾರಾಜನು ನೆಲದಮೇಲೆ ಕುಳಿತಿದ್ದಾನೆ' ಎನ್ನುತ್ತಾನೆ. ತಂದೆಮಕ್ಕಳ ಸಂಭಾಷಣೆ ಈ ಸನ್ನಿವೇಶದಲ್ಲಿ ಹೃದಯ ವಿದ್ರಾವಕವಾಗಿದೆ.

'ಮಗು, ನೀನೇಕೆ ಇಲ್ಲಿಗೆ ಬಂದೆ' ?

'ನೀನು ಎಷ್ಟು ಹೊತ್ತಾದರೂ ಬರಲಿಲ್ಲವಲ್ಲ ಎಂದು. ನಿನ್ನ ತೊಡೆಯ ಮೇಲೆ ಕುಳಿತುಕೊಳ್ಳುತ್ತೇನೆ, ಅಪ್ಪ'. ದುರ್ಜಯ ತಂದೆಯ ತೊಡೆಯ ಮೇಲೆ ಹತ್ತಲು ಹೋಗುತ್ತಾನೆ. 'ದುರ್ಜಯ ! ದುರ್ಜಯ ! ಕಷ್ಟ.'—ಎಂದು ದುರ್ಯೋಧನ ಅವನನ್ನು ತಡೆಯುತ್ತಾನೆ.

'ಏತಕ್ಕಪ್ಪ, ನನ್ನನ್ನು ತಡೆಯುತ್ತೀ ?'

'ಇಲ್ಲಿಯವರೆಗೆ ನಿನಗೆ ಆಸನವಾಗಿದ್ದ ಈ ತೊಡೆ ಇನ್ನಿಲ್ಲ !'

'ಹಾಗಾದರೆ ಮಹಾರಾಜ ಹೋಗುವುದೆಲ್ಲಿಗೆ?'

'ನೂರು ತಮ್ಮಂದಿರನ್ನು ಹಿಂಬಾಲಿಸಿ ಹೋಗುತ್ತೇನೆ'

'ನನ್ನನ್ನೂ ಅಲ್ಲಿಗೆ ಕರೆದುಕೊಂಡು ಹೋಗು'

'ಹೋಗು ಮಗು, ಹಾಗೆಂದು ವೃಕೋದರನೊಂದಿಗೆ ಹೇಳು.' ಈ ಮಾತು ಹೇಳುವಾಗ ದುರ್ಯೋಧನನ ಸಂಕಟ ಎಷ್ಟಿರಬೇಕು! ಎಳೆಯ ಮಗು ದುರ್ಜಯನ ಏನೂ ಅರಿಯದ ಮುಗ್ಧ ಮಾತುಗಳನ್ನೂ ದುರ್ಯೋಧನನ ಸಂಕಟ ವನ್ನೂ ಒಟ್ಟೊಟ್ಟಿಗೆ ಕೇಳಿ ಪ್ರೇಕ್ಷಿಸುವ ನಮ್ಮ ಮನಃಸ್ಥಿತಿ ಏನಾಗಬೇಕು! ಇದು ಅನುಭವೈಕವೇದ್ಯ. ಸ್ವಲ್ಪವೇ ಮಾತುಗಳಲ್ಲಿ ಭಾವ-ರಸಗಳನ್ನು ಹೃದ ಯಂಗಮವಾಗಿ ರೂಪಿಸುವ ಅಸಾಧಾರಣ ಶಕ್ತಿ ಭಾಸನದು. ಸಂಭಾಷಣೆ ಇಷ್ಟಕ್ಕೇ ನಿಲ್ಲುವುದಿಲ್ಲ. ದುರ್ಜಯ ಹೇಳುತ್ತಾನೆ—

'ನಿನ್ನನ್ನು ಹುಡುಕಲಾಗುತ್ತಿದೆ'

'ಮಗು, ಯಾರು ಹುಡುಕುವುದು?'

'ಅಜ್ಜಿ, ಅಜ್ಜ, ಅಂತಃಪುರದವರು ಎಲ್ಲರೂ'

'ಹೋಗು ಮಗು, ನಾನು ಬರಲಾರೆ'

'ನಾನು ನಿನ್ನನ್ನು ಕರೆದುಕೊಂಡು ಹೋಗುತ್ತೇನೆ' (ತನ್ನ ಅಂಧನಾದ ತಾತ ನನ್ನು ಕರೆತಂದಂತೆ ಎಂದು ಭಾವಿಸಿರಬೇಕು ಮುಗ್ಧ ದುರ್ಜಯ).

'ನೀನಿನ್ನೂ ಹಸುಳೆ, ಮಗು'

ಈ ಮಾತನ್ನು ಕೇಳಿ ದುರ್ಜಯ ತಾಯಂದಿರನ್ನೂ ಅಜ್ಜಿಯನ್ನೂ ಅಜ್ಜನನ್ನೂ ಅಲ್ಲಿಗೇ ಕರೆಯುತ್ತಾನೆ. ಎಲ್ಲರೂ ಒಟ್ಟಿಗೆ ಸೇರುತ್ತಾರೆ. ಕಣ್ಣುಕಾಣದ ಧೃತ ರಾಷ್ಟ್ರನಿಗೆ ದುರ್ಜಯ ಹೇಳುತ್ತಾನೆ—

'ಇದೋ ಇಲ್ಲಿ ನೆಲದಮೇಲೆ ಮಹಾರಾಜ ಕುಳಿತಿದ್ದಾನೆ.'

ಬಗ್ಗಿ ಮಗನನ್ನು ಮುಟ್ಟಿ ನೋಡಿ 'ಏಕೈಕ ಸಾರ್ವಭೌಮನಾಗಿದ್ದವನು ಈಗ ನೆಲದ ಮೇಲೆಯೇ?' ಎಂದು ಧೃತರಾಷ್ಟ್ರ ಮರುಗುತ್ತಾನೆ. ತಾಯಿಯ ಕರುಳು ಮಿಡಿದು ಗಾಂಧಾರಿ ಮಾನಧನನಾದ ಮಗನ ಮನ ನೋಯದಿರಬೇಕೆಂದು ಕೇಳುತ್ತಾಳೆ—'ಮಗು, ಬಳಲಿಕೆಯಾಗಿದೆಯೇ?'

'ನಿನ್ನ ಮಗ ನಾನು. (ನನಗೆಲ್ಲಿಯ ಬಳಲಿಕೆ?)'

ಕಳವಳಗೊಂಡ ತಂದೆಗೆ ದುರ್ಯೋಧನ ಹೇಳುತ್ತಾನೆ—

'ಸಮಾಧಾನ ತಂದುಕೋ. ನನ್ನ ಮಗ ಯುದ್ಧದಲ್ಲಿ ಪರಾಙ್ಮುಖನಾಗದೆ ಹತನಾದ

ಎಂದು. ನಾನು ಯಾವ ಅಭಿಮಾನದೊಡನೆ ಜನಿಸಿದೆನೋ ಅವೇ ಅಭಿಮಾನದೊಡನೆ ಸ್ವರ್ಗಕ್ಕೆ ತೆರಳುತ್ತೇನೆ.'

ಇದನ್ನೆಲ್ಲ ನೋಡುತ್ತಾ ಕೇಳುತ್ತಾ ಅಲ್ಲೇ ಇರುವ ಬಲದೇವನನ್ನು ಗಾಂಧಾರಿಯೂ ಧೃತರಾಷ್ಟ್ರನೂ ನೋಡಲಾರರಾದ್ದರಿಂದ ಅವನಿಗೆ ತನ್ನ ಸ್ಥಿತಿ ಸ್ವಲ್ಪಮಟ್ಟಿಗೆ ಸಹ್ಯವಾಗಿತ್ತೆನ್ನಬಹುದು. ಆದರೆ ಅವನ ಮನಸ್ಸಿನ ತಳಮಳ ಹೇಳತೀರದು.

ತಾಯಿಯ ಕಡೆ ತಿರುಗಿ ದುರ್ಯೋಧನ ಹೇಳುತ್ತಾನೆ—

'ಅಮ್ಮಾ, ನಾನೇನಾದರೂ ಪುಣ್ಯಮಾಡಿದ್ದರೆ, ನಿನ್ನ ಕಾಲು ಮುಟ್ಟಿ ಹೇಳುತ್ತೇನೆ — ಮುಂದಿನ ಜನ್ಮದಲ್ಲೂ ನೀನೇ ನನಗೆ ತಾಯಿಯಾಗು.' ಎಂತಹ ಮಾತು! ಇದನ್ನು ಕೇಳಿ ಹೃದಯ ಮಿಡಿಯದೆ, ಕಣ್ಣು ಕಂಬನಿ ಹರಿಸದೆ ಇರುವುದು ಸಾಧ್ಯವೇ?

ದುರ್ಯೋಧನ ಇನ್ನೊಂದು ಘಳಿಗೆಯಲ್ಲೋ ಎರಡು ಘಳಿಗೆಯಲ್ಲೋ ಸಾಯುವವನು. ಅದು ಅವನಿಗೂ ಗೊತ್ತು; ಮತ್ತಿತರರಿಗೂ ಗೊತ್ತು. ಆದ್ದರಿಂದ ಏನು ಹೇಳುವುದಿದ್ದರೂ ಬೇಗ ಹೇಳಬೇಕು. ಏನು ಮಾಡುವುದಿದ್ದರೂ ವಿಳಂಬವಿಲ್ಲದೆ ಮಾಡಬೇಕು. ಈ ಭಾವನೆ ಈ ಸನ್ನಿವೇಶದಲ್ಲಿ ಎಲ್ಲರಿಗಿಂತ ಹೆಚ್ಚಾಗಿ ದುರ್ಯೋಧನನಲ್ಲಿ ಮೂಡಿರುವುದು ಸ್ಪಷ್ಟವಾಗಿದೆ ಅವನು ತನ್ನ ಹೆಂಡತಿಯರಿಬ್ಬರ ಕಡೆಗೆ ತಿರುಗಿ, ಮಾಲವಿ, ಪೌರವಿ ಎಂದು ಅವರವರ ಹೆಸರು ಹಿಡಿದು ಮಾತಾಡಿಸಿ ಸಮಾಧಾನ ಹೇಳುತ್ತಾನೆ. ಅವನ ಮಾತು ಒಂದೇ— 'ನಿಮ್ಮ ಗಂಡ ಪರಾಙ್ಮುಖನಾಗಿ ಯುದ್ಧದಲ್ಲಿ ಹತನಾಗಲಿಲ್ಲ. ವೀರನಾಗಿ, ಅಭಿಮಾನಿಯಾಗಿ ದರ್ಮ ಯುದ್ಧಮಾಡುತ್ತಾ ಮಡಿದ. ಆದ್ದರಿಂದ ನೀವು ಅಳಬಾರದು' ಎಂದು. ಎಲ್ಲದಕ್ಕಿಂತ ಮಗು ದುರ್ಜಯನಿಗೆ ಅವನು ಹೇಳುವ ಮಾತು—'ನಿನಗೆ ನಾನು ಹೇಗೋ ಹಾಗೆಯೇ ಪಾಂಡವರೂ. ಅವರ ಶುಶ್ರೂಷೆ ಮಾಡು. ತಾಯಿ ಕುಂತಿಯ ಅಪ್ಪಣೆಯನ್ನು ಪಾಲಿಸು. ಸುಭದ್ರೆ ದ್ರೌಪದಿಯರನ್ನು ತಾಯಂದಿರಂತೆ ಕಾಣು. ನಾನು ಅಸು ನೀಗಿದ ಮೇಲೆ ಪಾಂಡವರೊಡನೆ ಕಲೆತೇ ನನಗೆ ಜಲಾಂಜಲಿ ಕೊಡು.' ಹಸುಳೆ ದುರ್ಜಯನಿಗೆ ಅರ್ಥವಾಯಿತೋ ಇಲ್ಲವೋ! ಆದರೆ ಅದು ಅಲ್ಲಿ ನೆರೆದಿದ್ದವರ ಮೇಲೂ ಪ್ರೇಕ್ಷಕರ ಮೇಲೂ ಎಂತಹ ಪರಿಣಾಮವುಂಟುಮಾಡುವುದೆಂಬುದರ ದಿಗ್ದರ್ಶನವನ್ನು ಭಾಸನೇ ಬಲರಾಮನಿಂದ 'ಅಹೋ! ವೈರಂ ಪಶ್ಚಾತ್ತಾಪಃ ಸಂವೃತ್ತಃ!' ಎಂದು ನುಡಿಸಿ ಮಾಡಿಕೊಟ್ಟಿದ್ದಾನೆ. ಕರುಣರಸಪರಿಪೂರ್ಣವಾದ ಸನ್ನಿವೇಶವು

ಹೀಗಿರುವಾಗ ರೌದ್ರಾವತಾರ ತಾಳಿದ ಅಶ್ವತ್ಥಾಮ ಅನಿರೀಕ್ಷಿತವಾಗಿ ಆರ್ಭಟಿ ಸುತ್ತಾ ಅಲ್ಲಿಗೆ ಬಂದು ದುರ್ಯೋಧನನನ್ನು ಕೇಳುತ್ತಾನೆ—

'ಕುರುರಾಜ, ಇದೇನು ?'

'ಅಪರಿತೋಷದ ಫಲ, ಗುರುಪುತ್ರ.'

'ನಾನು ಯುದ್ಧ ಹೂಡಿ ಪಾಂಡವರನ್ನೂ ಕೃಷ್ಣನನ್ನೂ ಸಂಹರಿಸಿಬಿಡುತ್ತೇನೆ.'

'ಬೇಡ, ಬೇಡ. ಅಭಿಷಿಕ್ತರಾಗಿದ್ದ ರಾಜರ ಗುಂಪಿಗೆ ಗುಂಪೇ ಭೂಮಿಯ ಮಡಿಲನ್ನು ಸೇರಿಬಿಟ್ಟಿತು. ಕರ್ಣ ಸ್ವರ್ಗಕ್ಕೆ ತೆರಳಿಬಿಟ್ಟ. ಭೀಷ್ಮರೂ ಮಡಿದು ಹೋದರು. ನನ್ನ ನೂರು ತಮ್ಮಂದಿರೂ ಹತರಾದರು. ನಾವೂ ಈ ಸ್ಥಿತಿಯಲ್ಲಿದ್ದೇವೆ. ಗುರುಸುತ! ಧನುಸ್ಸನ್ನು ತ್ಯಜಿಸಿಬಿಡು.'

'ಇದೇನು ಕುರುರಾಜ! ಭೀಮನು ನಿನ್ನ ತೊಡೆ ಮುರಿದುದಲ್ಲದೆ ನಿನ್ನ ದರ್ಪವನ್ನೂ ಅಪಹರಿಸಿಬಿಟ್ಟನೆ ?'

'ಹಾಗೆನ್ನಬೇಡ. ರಾಜರು ಮಾನಶರೀರಿಗಳು. ನಾನು ಯುದ್ಧಮಾಡಿದುದೂ ಮಾನಾರ್ಥವಾಗಿಯಲ್ಲವೆ? ಆದರೂ ನೋಡು, ನಾನು ಅವರಿಗೆ ಎಷ್ಟೆಷ್ಟು ದೊಡ್ಡ ದೊಡ್ಡ ಕಷ್ಟಗಳನ್ನು ಕೊಟ್ಟೆ. ಆ ದೃಷ್ಟಿಯಿಂದ ಅವರು ನನಗೆ ಮಾಡಿರುವುದು ತೀರ ಸ್ವಲ್ಪ ಅಲ್ಲವೆ?'

'ಅದೇನೋ. ನಾನಂತು ಆಣೆಯಿಟ್ಟು ಹೇಳುತ್ತೇನೆ. ರಾತ್ರಿ ಯುದ್ಧ ಹೂಡಿ ಪಾಂಡವರನ್ನು ಧ್ವಂಸಮಾಡಿಬಿಡುತ್ತೇನೆ.'

ಇಷ್ಟು ಹೊತ್ತೂ ಮೌನವಾಗಿದ್ದ ಬಲ್ಲರಾಮ ಈಗ ನುಡಿಯುತ್ತಾನೆ—'ಗುರುಪುತ್ರನಾಡಿದ ಮಾತು ಸತ್ಯವಾಗಲೇ ಬೇಕು.' ಬಲರಾಮನೂ ಅಲ್ಲಿರುವುದನ್ನು ಅಶ್ವತ್ಥಾಮನು ಆಗ ತಾನೇ ಗಮನಿಸುತ್ತಾನೆ. ಅವನ ಕೋಪಾಂಧತೆ ಅಷ್ಟರ ಮಟ್ಟಿಗಿತ್ತು. ಧೃತರಾಷ್ಟ್ರನಿಗೂ ಈ ಮಾತು ಕೇಳಿಸಿ 'ಅಯ್ಯೋ, ಇದಕ್ಕೆ ಸಾಕ್ಷಿಯೂ ಸೇರಿತೇ' ಎಂದು ಮರುಗುತ್ತಾನೆ.

ವಿಳಂಬಕ್ಕೆ ಕಾಲವಲ್ಲವಾದ್ದರಿಂದ ಅಶ್ವತ್ಥಾಮನು ಕುಮಾರ ದುರ್ಜಯನನ್ನು ಕರೆದು 'ವಿನಾಭಿಷೇಕಂ ರಾಜಾ ತ್ವಂ ವಿಪ್ರೋಕ್ತೈಃ ವಚನೈಃ ಭವ' ಎಂದು[3] ಹರಸುತ್ತಾನೆ. ತನ್ನ ಕಣ್ಣ ಮುಂದೆಯೇ ದುರ್ಜಯ ಈ ರೀತಿ ರಾಜಪದವಿಗೆ ಏರಿಸಲ್ಪಟ್ಟದ್ದನ್ನು ಕಂಡು ದುರ್ಯೋಧನನಿಗಂತು ತುಂಬ ಸಮಾಧಾನವಾಗುತ್ತದೆ. ಪುತ್ರವಾತ್ಸಲ್ಯವುಳ್ಳ ಯಾವ ಅಭಿಮಾನಿ ತಂದೆಗೆ ತನ್ನ ಮಗನೇ ತನ್ನ ಬಳಿಕ ರಾಜನಾಗಬೇಕೆಂದಿರುವುದಿಲ್ಲ! ದುರ್ಯೋಧನನ ಈ ಬಯಕೆಯನ್ನು

3 ದುರ್ಯೋಧನನೇ ಅಶ್ವತ್ಥಾಮನನ್ನು ಮುಂದಿನ ಸೇನಾಪತಿಯೆಂದು ಅಭಿಷೇಕ ಮಾಡಿದುದಾಗಿ ಮಹಾಭಾರತದಲ್ಲಿ ಹೇಳಿದೆ. ಅಲ್ಲಿ ದುರ್ಜಯ ಮುಂದಿನ ರಾಜನಾಗಬೇಕೆನ್ನುವ ಪ್ರಸಕ್ತಿಯೇ ಇಲ್ಲ.

ವಾಚಿಕವಾಗಿಯಾದರೂ ಅಶ್ವತ್ಥಾಮನು ಇಲ್ಲಿ ಈಡೇರಿಸುವಂತೆ ಭಾಸ ಮಾಡಿರುವುದು ಅವನ ಅಪ್ರತಿಮ ಪ್ರತಿಭೆಯನ್ನೂ ಮಾನವ ಸಹಜ ಆಂತರಿಕ ಆಶೆ ಆಕಾಂಕ್ಷೆಗಳ ಅರಿವನ್ನೂ ಪ್ರತಿಬಿಂಬಿಸುತ್ತದೆ.

ಕಾಲ ಮುಗಿಯಿತು. ದುರ್ಯೋಧನನ ಮುಂದೆ ಅವನ ಪಿತಾಮಹಾದಿಗಳೆಲ್ಲ ಕಾಣಿಸಿಕೊಳ್ಳುತ್ತಾರೆ. ಅವನ ತಮ್ಮಂದಿರೂ ಕರ್ಣನೂ ಇಂದ್ರನ ಕೈ ಹಿಡಿದು ನಿಂತಿರುವ ಅಭಿಮನ್ಯುವೂ ಕಾಣಿಸುತ್ತಾರೆ. ಉರ್ವಶ್ಯಾದಿಗಳು ಅವನನ್ನು ಇದಿರು ನೋಡುತ್ತಿದ್ದಾರೆ. ಮಹಾಸಾಗರಗಳೂ ಮಹಾನದಿಗಳೂ ಕಾಣಿಸುತ್ತವೆ. ಸಾವಿರ ಹಂಸ ಹೂಡಿದ ವೀರವಾಹಿ ವಿಮಾನವೂ ಬರುತ್ತದೆ. ದುರ್ಯೋಧನ ಇಹಲೋಕವನ್ನು ತ್ಯಜಿಸಿ ಹೊರಟು ಹೋಗುತ್ತಾನೆ. ಅವನು ಈ ರೀತಿ ಏಕೈಕ ಸಾರ್ವಭೌಮನಾಗಿ ಅಪ್ರತಿಮವೀರನಾಗಿ ಮೆರೆದು ಕೊನೆಯಲ್ಲಿ ತೊಡೆಮುರಿದು ಸೋತು ರಣರಂಗದಂತಹ ಭೀಕರ ಸ್ಥಳದಲ್ಲಿ, ಆದರೆ ಆಪ್ತಮಿತ್ರರೂ ಬಂಧುಗಳೂ ಕೂಡಿರುವಾಗ ಅವರ ಮಧ್ಯೆ ಅವರಿಗೆ ಹೇಳಬೇಕಾದುದನ್ನು ಹೇಳಿ, ಕೇಳಬೇಕಾದುದನ್ನು ಕೇಳಿ, ನೋಡಬೇಕಾದವರನ್ನೆಲ್ಲಾ ನೋಡಿ ಮಡಿದಂತೆ ಭಾಸನಿಂದ ಚಿತ್ರಿತವಾಗಿರುವ ಈ ಪ್ರಸಂಗ ಸಂಸ್ಕೃತ ಸಾಹಿತ್ಯದಲ್ಲೇ ಏಕೈಕವಾದುದು. ಕರುಣ ರಸ ಪರಿಪೋಷಕ್ಕಾಗಿ ಚಿಕ್ಕ ಮುಗ್ಧ ಬಾಲಕನನ್ನು ಬಳಸಿಕೊಂಡಿರುವ ಸನ್ನಿವೇಶವುಳ್ಳ ನಾಟಕವೂ ಪ್ರಾಯಃ ಇದೊಂದೇ ಎಂದು ಹೇಳಬಹುದು.

ಪಾತ್ರರಚನೆ

ಸಂವಿಧಾನ ಕೌಶಲದಲ್ಲಿ ಹೇಗೋ ಹಾಗೆ ಪಾತ್ರರಚನೆಯಲ್ಲೂ ಭಾಸನದು ಪಳಗಿದ ಕೈ. ಅವನ ಪಾತ್ರಗಳಲ್ಲಿ ಕೃತಕತೆ ಸ್ವಲ್ಪವೂ ಇಲ್ಲ. ಎಲ್ಲರೂ ಜೀವಂತ ವ್ಯಕ್ತಿಗಳು. ಅವರ ಹೃದಯಾಂತರಾಳದ ಒಳತೋಟಿಯನ್ನು ಪ್ರವೇಶಿಸಿ ಅಲ್ಲಿ ನಡೆಯುವುದೊಂದೊಂದನ್ನೂ ಪ್ರೇಕ್ಷಕರ ಕಣ್ಣಮುಂದೆ ಕಟ್ಟಿದಂತೆ ಕೆಲವೇ ಮಾತುಗಳಲ್ಲಿ ಚಿತ್ರಿಸುವ ಅಸಾಧಾರಣ ಶಕ್ತಿ ಭಾಸನಲ್ಲಿ ಮೈಗೂಡಿಕೊಂಡಿದೆ. ಆದ್ದರಿಂದಲೇ ಅವನ ಪಾತ್ರಗಳು ಎಲ್ಲರಿಗೂ ಅಚ್ಚುಮೆಚ್ಚು.

4 ಅಶ್ವತ್ಥಾಮನಿಂದ ಸೌಪ್ತಿಕವಧವಾಗಿ ಅದರ ವಿಚಾರ ತಿಳಿದಮೇಲೆ, ಅಂದರೆ ಗದಾಯುದ್ಧದಲ್ಲಿ ಊರುಭಂಗವಾದ ದಿವಸ ರಾತ್ರಿಯೆಲ್ಲಾ ಬದುಕಿದ್ದು, ಮರುದಿನ ಬೆಳಗ್ಗೆ ದುರ್ಯೋಧನ ಸಾಯುವುದಾಗಿ ಮಹಾಭಾರತದ ಕಥೆ.

ದುರ್ಯೋಧನ

ಭಾಸನ ಊರುಭಂಗದ ನಾಯಕನಾದ ದುರ್ಯೋಧನನ ಪಾತ್ರವನ್ನೇ ಪರಿಶೀಲಿಸಿ ನೋಡಿ. ಅವನೊಬ್ಬ ಆದರ್ಶ ಧೀರೋದಾತ್ತ. ಮಹಾಭಾರತದ ದುಷ್ಟನೂ, ಆತ್ಮಶ್ಲಾಘಿಯೂ, ಕಲಹಪ್ರಿಯನೂ, ಗರ್ವಿಷ್ಠನೂ ಆದ ಧೀರೋದ್ಧತನಾದ ದುರ್ಯೋಧನನೆಲ್ಲಿ! ಊರುಭಂಗದ ಉಪಶಾಂತನೂ ಉದಾರಿಯೂ ವಸ್ತುತಸ್ಥಿತಿಯ ಅರಿವುಳ್ಳವನೂ ಸ್ವಾಭಿಮಾನವುಳ್ಳ ವೀರನೂ ಆದ ನಾಯಕನೆಲ್ಲಿ! ಗದಾಯುದ್ಧದ ಮೊದಲ ಹಂತದಲ್ಲಿ ಭೀಮನು ಕೆಳಗೆ ಬಿದ್ದು ಕಂಗೆಟ್ಟಿದ್ದಾಗ ದುರ್ಯೋಧನನಾಡುವ 'ನ ತು ಭೀಮ ದೀನಂ, ವೀರೋ ನಿಹಂತಿ ಸಮರೇಷು ಭಯಂ ತ್ಯಜ' ಎಂಬ ಮಾತು ಯುದ್ಧನಿಯಮ ಪರಿಪಾಲನೆಯಲ್ಲಿ ದುರ್ಯೋಧನನಿಗಿದ್ದ ಆಸಕ್ತಿಯನ್ನೂ ಅವನ ಘನತೆವೆತ್ತ ಮಹಾಪುರುಷತ್ವವನ್ನೂ ತೋರಿಸುತ್ತದೆ. ಇಂತಹ ನ್ಯಾಯಪರನಾದ ವೀರಪುರುಷನು ಈ ಮಾತಾಡಿದ ಸ್ವಲ್ಪ ಹೊತ್ತಿಗೇ, ಅನ್ಯಾಯರೀತಿಯಲ್ಲಿ ತೊಡೆಯಮೇಲೆ ಬೀಸಿದ ಗದೆಯೇಟಿನಿಂದ ಭಗ್ನೋರುವಾಗಿ ಬಿದ್ದು ಸೋತು ಸಾಯಬೇಕಾಗುವುದು ವಿಧಿಯ ಅಣಕವಾದರೂ ಶೋಚನೀಯ. ನಮ್ಮ ನಿತ್ಯಜೀವನದಲ್ಲಿ, ಅನುಭವದಲ್ಲಿ, ಇಂತಹ ಅನ್ಯಾಯ ಪ್ರಕರಣಗಳೆಷ್ಟು ನಡೆದಿಲ್ಲ, ನಡೆಯುತ್ತಿಲ್ಲ! ಆದ್ದರಿಂದ ದುರ್ಯೋಧನನಿಗಾದ ಅನ್ಯಾಯ ಲೋಕ ಸಹಜವಾದುದೇನೋ ಸರಿ. ಅದನ್ನು ಕಂಡು ನಾವು ಬೇಕಾದರೆ 'ಅಯ್ಯೋ ಪಾಪ' ಎಂದು ಮರುಗಬಹುದೇ ವಿನಾ ದುರ್ಯೋಧನನೇನೂ ಅದಕ್ಕಾಗಿ ಕೊರಗುವುದಿಲ್ಲ. ತಾನು ಅನ್ಯಾಯಮಾಡಲಿಲ್ಲ. ಭೀಮನು ಅನ್ಯಾಯಮಾರ್ಗದಲ್ಲಿ ತನ್ನನ್ನು ಹೊಡೆದ. ಆದ್ದರಿಂದ ವ್ಯಾವಹಾರಿಕವಾಗಿ ತಾನು ಸೋತಿದ್ದರೂ ನಿಜವಾಗಿ ನೋಡಿದರೆ ತಾನು ಪರಾಜಿತನಲ್ಲವೇ ಅಲ್ಲ. ಎಂಬುದೇ ಅವನಿಗೆ ಸಮಾಧಾನ. ಅದೂ ಅಲ್ಲದೆ, ಅವನದು ವಾಸ್ತವಿಕ ದೃಷ್ಟಿ. ಕೃಷ್ಣನ ಸಂಜ್ಞೆಯಿಂದ ಭೀಮ ತನ್ನ ತೊಡೆಯ ಮೇಲೆ ಗದೆ ಬೀಸಿದ್ದುದನ್ನು ಕಣ್ಣಾರ ಕಂಡಿದ್ದುದರಿಂದ ತನ್ನ ಸೋಲಿಗೂ ಸಾವಿಗೂ ಕಾರಣನಾದವನು ಜಗತ್ಪ್ರಿಯನಾದ ಕೃಷ್ಣನೇ, ಭೀಮನಲ್ಲ ಎಂಬುದನ್ನೂ ಅರಿತಿದ್ದಾನೆ. ಆದ್ದರಿಂದಲೇ ಭೀಮನ ವಿಚಾರವಾಗಿ ಒಂದು ಕೆಟ್ಟ ಶಬ್ದವನ್ನೂ ಅವನಾಡುವುದಿಲ್ಲ. ಮೇಲಾಗಿ ತನಗೆ ಗದಾಯುದ್ಧ ಕಲಿಸಿದ ವಿದ್ಯಾಗುರುವಾದ ಬಲದೇವನಿಗೆ ವಾಚ್ಯವಾಗಿಯೇ 'ಭೀಮನ ಗದೆಯೊಳಕ್ಕೆ ಜಗತ್ಪ್ರಿಯನಾದ ಕೃಷ್ಣ ತಟ್ಟನೆ ಪ್ರವೇಶಿಸಿ, ನನ್ನನ್ನು ಮೃತ್ಯುವಿಗೆ ದಾನಮಾಡಿಬಿಟ್ಟ' ಎಂದು ತಿಳಿಯಹೇಳುತ್ತಾನೆ. ಇದರ

ಜತೆಗೆ ತಾನೇ ನಿಜವಾದ ಯುದ್ಧವೀರ; ಯುದ್ಧಭೂಮಿಯಿಂದ ಹಿಮ್ಮೆಟ್ಟದೆ ಅಭಿಮುಖ ಯುದ್ಧದಲ್ಲಿ ಮಡಿದವನು ಎಂಬ ಹೆಮ್ಮೆ ಬೇರೆ. ಈ ಹೆಮ್ಮೆಯನ್ನು ಪದೇ ಪದೇ ಎಲ್ಲರಮುಂದೂ ಕೊಚ್ಚಿಕೊಳ್ಳುವುದೊಂದು ಅವನ ಸ್ವಭಾವವೇ ಆಗಿಬಿಟ್ಟದೆ. ತಂದೆಯೊಡನೆ, ಹೆಂಡತಿಯರೊಡನೆ ಕೊನೆಗೆ ತನ್ನ ಮುಗ್ಧ ಮಗನೊಡನೆ 'ಅಪರಾಙ್ಮುಖನಾಗಿ ಯುದ್ಧದಲ್ಲಿ ಹತ'ನಾದ ತನ್ನ ಬಗ್ಗೆ ದುಃಖಿಸಕೂಡದೆನ್ನುತ್ತಾನೆ.

ಈ ಲೋಕದಲ್ಲಿ ಒಬ್ಬೊಬ್ಬರಲ್ಲಿ ಒಂದೊಂದು ಹುಟ್ಟುಗುಣವೋ ದೋಷವೋ ಇರುತ್ತದೆ. ದುರ್ಯೋಧನನಲ್ಲಿ 'ಸ್ವಾಭಿಮಾನ' ಅಂತಹ ಹುಟ್ಟುಗುಣ ಅಥವಾ ದೋಷ. 'ದುರ್ಯೋಧನನ ಮಾನ' ಎಂದು ಸುಪ್ರಸಿದ್ಧವಾದ ಅವನ ಈ 'ಮಾನ'ದ ವಿಷಯದಲ್ಲೂ ಅವನಿಗೆ ಹೆಮ್ಮೆಯೇ. ತನ್ನ ತಂದೆಯೊಡನೆ ಅವನೇ ಹೇಳುತ್ತಾನೆ—'ಯೇನೈವ ಮಾನೇನ ಸಮಂ ಪ್ರಸೂತಃ ತೇನೈವ ಮಾನೇನ ದಿವಂ ಪ್ರಯಾಮಿ' ಎಂದು. ಅಶ್ವತ್ಥಾಮನೊಡನೆಯೂ—'ಮಾನಶರೀರಾ ರಾಜಾನಃ। ಮಾನಾರ್ಥಮೇವ ಮಯಾ ನಿಗ್ರಹೋ ಗೃಹೀತಃ' ಎಂದು ಹೆಮ್ಮೆಯಿಂದಲೇ ಹೇಳುತ್ತಾನೆ.

ದುರ್ಯೋಧನನ ವಾಸ್ತವಿಕ ದೃಷ್ಟಿಯ ವಿಚಾರವಾಗಿ ಹಿಂದೆ ಹೇಳಿದೆ. ಇದೊಂದು ಅವನಲ್ಲಿದ್ದ ಅಸ್ಸಾದೃಶ ಗುಣ. ತನ್ನ ಅಂತಿಮ ಸೋಲಿಗೆ ಕಾರಣ ತನ್ನ 'ಅಪರಿತೋಷ'ವೇ ಎಂದು ಅಶ್ವತ್ಥಾಮನಿಗೆ ತಾನೇ ಮುಚ್ಚುಮರೆಯಿಲ್ಲದೆ ತಿಳಿಸುತ್ತಾನೆ. ಇನ್ನು ಮುಂದೆ ಯುದ್ಧಹೂಡಿ ಪ್ರಯೋಜನವಿಲ್ಲವೆಂಬುದನ್ನು ಬಲರಾಮನಿಗೂ ಅಶ್ವತ್ಥಾಮನಿಗೂ ಸ್ಪಷ್ಟಪಡಿಸುತ್ತಾನೆ. ಏತಕ್ಕಾಗಿ, ಯಾರಿಗಾಗಿ ಇನ್ನು ಯುದ್ಧ? ಭೀಷ್ಮಾದಿ ವೀರರು ಮಡಿದರು. ನೂರು ತಮ್ಮಂದಿರೂ ಸತ್ತುಹೋದರು. ಕರ್ಣ ಹೋಗಿಬಿಟ್ಟ. ನನ್ನ ಸ್ಥಿತಿಯೂ ಇಲ್ಲಿಗೆ ಬಂದಿದೆ. ಇನ್ನು ಯುದ್ಧದಿಂದೇನು ಪ್ರಯೋಜನ? ಪಾಂಡವರು ಬದುಕಿದ್ದರೆ ಕೌರವರಿಗೆ ತರ್ಪಣವನ್ನಾದರೂ ಕೊಟ್ಟಾರು.—ಎಂದು ಬಿಡಿಸಿ ಬಿಡಿಸಿ ಹೇಳುತ್ತಾನೆ. ಬಲದೇವನ ಕಾಲಿಗೆರಗಿ ಸೇಡು ಇನ್ನು ಬೇಡವೆಂದು ಅಂಗಲಾಚುತ್ತಾನೆ. ಅಶ್ವತ್ಥಾಮನೊಡನೆಯೂ ಹೀಗೆಯೇ ವಾದಿಸಿ ಬೇಡಿಕೊಳ್ಳುತ್ತಾನೆ. ಬಲರಾಮನೇನೋ 'ಅಸ್ತು' ಎಂದು ಹೇಳದಿದ್ದರೂ ಮೌನವಾಗಿದ್ದರೆ, ಅಶ್ವತ್ಥಾಮ ದುರ್ಯೋಧನನ ಮಾತಿಗೆ ಕಿವಿಗೊಡದೆ ದುರ್ಜಯನನ್ನು ದುರ್ಯೋಧನನ ನಂತರದ ರಾಜನನ್ನಾಗಿ ಘೋಷಿಸಿ, ವಾತ್ಸಲ್ಯದಿಂದ ತುಂಬಿದ್ದ ದುರ್ಯೋಧನನ

ಅತೃಪ್ತ ಹೃದಯಕ್ಕೆ ಆಶೆ ತೋರಿಸಿ, ಅವನೂ ಮೌನವಾಗಿ ತನ್ನ ಅಭಿಪ್ರಾಯವನ್ನು ಸಮ್ಮತಿಸುವ ಸ್ಥಿತಿಗೆ ತರುತ್ತಾನೆ. ಅಭಿಮಾನಿ ಪಿತೃಹೃದಯವಲ್ಲವೆ? ಹಿಂದೆ ವೈರ ಪಶ್ಚಾತ್ತಾಪವಾಗಿ ಪರಿವರ್ತಿತವಾಗಿತ್ತು. ಈಗ ದುರ್ಜಯನು ರಾಜನೆಂದು ಘೋಷಿಸಲ್ಪಟ್ಟಾಗ, ಪುತ್ರವಾತ್ಸಲ್ಯ ಮುಂದಾಗಿ, ಎಲ್ಲವೂ ಮರೆತು ಹೋಗಿ ದುರ್ಯೋಧನನ ಮನಸ್ಸಿಗೆ ಒಂದು ಅನಿರ್ವಚನೀಯ ತೃಪ್ತಿಯಾದಂತೆ ಸೂಚಿಸುವ 'ಹಂತ! ಕೃತಂ ಮೇ ಹೃದಯಾನುಜ್ಞಾತಂ' ಎಂಬ ಒಂದು ಮಾತು ದುರ್ಯೋಧನನ ಆಂತರಿಕ ಹೆಬ್ಬಯಕೆಯನ್ನು ಪ್ರತಿಬಿಂಬಿಸುತ್ತದೆ.

ಅವನ ಮಾತಾಪಿತೃಭಕ್ತಿ ಅನ್ಯಾದೃಶ. ತಂದೆಯನ್ನು ಕಂಡಾಗ ಅವನ ಕಾಲಿಗೆರಗುವ ಶಕ್ತಿಯನ್ನು ತಾನು ಕಳೆದುಕೊಂಡಿರುವುದರ ಅರಿವಾಗಿ, ಆಗ ಗದಾಘಾತದ ನೋವು ಅವನ ಸ್ಮೃತಿಗೆ ಬರುತ್ತದೆ. ತಾಯಿಯನ್ನು ಕುರಿತು 'ಅಮ್ಮಾ! ನಾನು ಪುಣ್ಯವನ್ನೇನಾದರೂ ಮಾಡಿದ್ದರೆ ಮುಂದಿನ ಜನ್ಮದಲ್ಲೂ ನೀನೇ ನನ್ನ ತಾಯಿಯಾಗಬೇಕು' ಎಂದು ಅವಳ ಕಾಲಿಗೆರಗಿ ಅವನು ಹೇಳುವ ಮಾತು ಭಾರತೀಯ ಮಾತೃಭಕ್ತಿಯ ಪರಮಾದರ್ಶವೆನ್ನಲು ಸಂದೇಹವೇ ಇಲ್ಲ.

ಒಂದೊಂದಾಗಿ ಹೀಗೆ ವಿಮರ್ಶಿಸುತ್ತಾ ಹೋದರೆ ದುರ್ಯೋಧನನಲ್ಲಿದ್ದ ದೋಷವೇನು ಎಂಬುದೇ ಗೋಚರವಾಗದಷ್ಟು ಮಟ್ಟಿಗೆ ಊರುಭಂಗದಲ್ಲಿ ಆತ ಚಿತ್ರಿತನಾಗಿದ್ದಾನೆ. ಆತನಲ್ಲಿದ್ದ 'ಅಪರಿತೋಷ' ದೋಷ ಆತನಿಗೇ ಗೊತ್ತಿತ್ತು. ಅಭಿಮಾನ ಅದನ್ನು ಬಿಡಲು ಅವಕಾಶ ಕೊಡುತ್ತಿರಲಿಲ್ಲ. ಅದರ ಫಲ ಸೋಲು ಮತ್ತು ಸಾವು. ಏಕೈಕ ಸಾರ್ವಭೌಮನಾಗಿ ಅಪ್ರತಿಮನಾಗಿ ಮೆರೆದ ಧೀರೋದಾತ್ತ ನಾಯಕನ ಇಂತಹ ಅಂತ್ಯ ಶೋಚನೀಯ; ಆದರೆ ಅಪರಿಹಾರ್ಯ. ಆದ್ದರಿಂದಲೇ ಭಾಸ ಈ ನಾಟಕವನ್ನು ವಿಷಾದಾಂತವಾಗಿಯೇ ಮುಗಿಸಿ ನಾಟಕ ಲಕ್ಷಣಗಳಿಗೆ ವ್ಯತಿರಿಕ್ತವಾದ ಸಂಪ್ರದಾಯಕ್ಕೆ ನಾಂದಿಯನ್ನು ಆಚರಿಸಿದ್ದಾನೆ.

ಬಲದೇವ

ಕೃಷ್ಣನ ಅಣ್ಣ ಬಲರಾಮನನ್ನು ಊರುಭಂಗ ನಾಟಕದಲ್ಲಿ ಬಲದೇವನೆಂಬ ಹೆಸರಿನಿಂದಲೇ ಭಾಸನು ನಿರ್ದೇಶಿಸುತ್ತಾನೆ. ಬಲದೇವನು ದುರ್ಯೋಧನನಿಗೆ ಗದಾಯುದ್ಧವನ್ನು ಕಲಿಸಿಕೊಟ್ಟ ಗುರು. ನೇಗಿಲನ್ನೇ ಆಯುಧವಾಗಿ ಉಳ್ಳ ತನ್ನ ಗುರುವನ್ನು ದುರ್ಯೋಧನನು 'ಭಗವಾನ್ ಹಲಾಯುಧ' ಎಂದೇ

ಹೆಸರಿಸುತ್ತಾನೆ. ಈ ಬಲದೇವನು ಊರುಭಂಗದಲ್ಲಿ ಮೊದಲಿನಿಂದ ಕೊನೆಯ ವರೆಗೂ ಉಪಸ್ಥಿತನಾಗಿರುವುದು ಅವನ ಶಿಷ್ಯಪ್ರೇಮವನ್ನು ಸೂಚಿಸುತ್ತದೆ. ಮೊದಲಸಲ ಭೀಮನು ದುರ್ಯೋಧನನಿಂದ ಆಹತನಾಗಿ ಕೆಳಗೆ ಬಿದ್ದಾಗ ಅಲ್ಲಿದ್ದವರೆಲ್ಲಾ ಚಕಿತರಾದರೆ ಬಲದೇವನು ಮಾತ್ರ ಹೆಮ್ಮೆಯಿಂದ ಕೂಡಿದ ಸಂತೃಪ್ತಿಯಿಂದ ತನ್ನ ಹಲಾಯುಧವನ್ನು ತಿರುಗಿಸುತ್ತಿರುತ್ತಾನೆ. ಮುಂದೆ ಭೀಮನು ಯುದ್ಧನಿಯಮಗಳನ್ನು ಉಲ್ಲಂಘಿಸಿ ದುರ್ಯೋಧನನ ತೊಡೆಯ ಮೇಲೆ ಗದೆ ಬೀಸಿದಾಗ ಅವನು ತುಂಬ ಕುಪಿತನಾಗುತ್ತಾನೆ. ಇದರಿಂದ ಇನ್ನೇನು ಅನರ್ಥ ಸಂಭವಿಸಿಬಿಡುವುದೋ ಎಂದು ಹೆದರಿ, ವ್ಯಾಸರ ಸಲಹೆ ಯಂತೆ ಭೀಮನನ್ನು ಕೃಷ್ಣನೂ ಪಾಂಡವರೂ ಬೇರೆಡೆಗೆ ಕರೆದೊಯ್ಯುತ್ತಾರೆ. 'ತನ್ನ ಕಣ್ಣೆದುರಿಗೇ ತನ್ನ ಶಿಷ್ಯನು ವಂಚಿತನಾಗಿಬಿಟ್ಟನಲ್ಲ!' ಎಂಬುದೇ ಬಲ ದೇವನ ಅಂತಹ ಕೋಪಕ್ಕೆ ಕಾರಣ. ದುರ್ಯೋಧನನು ಸಾಯುವುದಕ್ಕೆ ಸ್ವಲ್ಪ ಮುಂಚೆ ತನ್ನ ಮಗ ದುರ್ಜಯನಿಗೆ ಹೇಳಿದ ಮಾತುಗಳನ್ನು ಕೇಳಿ ಬಲದೇವ ನಂತಹವನೂ 'ಅಹೋ! ವೈರವು ಪಶ್ಚಾತ್ತಾಪಕ್ಕೆ ತಿರುಗಿಬಿಟ್ಟಿತು' ಎಂದು ಬೆರಗಾಗುತ್ತಾನೆ. ರಾತ್ರಿ ಯುದ್ಧಮಾಡಿ ಪಾಂಡವರನ್ನು ನಿರ್ನಾಮ ಮಾಡುವುದಾಗಿ ಸಾರಿದ ಅಶ್ವತ್ಥಾಮನಿಗೆ ಉತ್ತೇಜನ ದೊರಕುವುದು ಬಲದೇವ ನೊಬ್ಬನಿಂದ ಮಾತ್ರ. ಬಲದೇವನ ಶಿಷ್ಯಪಕ್ಷಪಾತ ಅಷ್ಟು ಗಾಢ.

ಅಶ್ವತ್ಥಾಮ

ಸರ್ವಕ್ಷತ್ರಾಚಾರ್ಯರೆಂದು ವಿಖ್ಯಾತರಾದ ದ್ರೋಣಾಚಾರ್ಯರ ಮಗ ಅಶ್ವತ್ಥಾಮ. ದುರ್ಯೋಧನನು ಇವನನ್ನು ಗುರುಪುತ್ರನೆಂದೇ ಸಂಬೋಧಿಸು ತ್ತಾನೆ. ಊರುಭಂಗ ನಾಟಕದ ಕೊನೆಯ ಘಟ್ಟದಲ್ಲಿ, ಅದೂ ಕ್ಷಣಕಾಲ ಮಾತ್ರ, ಅಶ್ವತ್ಥಾಮನ ಪಾತ್ರ ಬರುವುದಾದರೂ ಅದರ ಪ್ರಭಾವ ವಿಶೇಷ ವಾದುದು. ಭೀಮನ ಅನ್ಯಾಯವಾದ ವ್ಯವಹಾರದಿಂದ ಕ್ರುದ್ಧನಾದ ಅಶ್ವತ್ಥಾಮನು ಬರುವಾಗಲೇ ರಾತ್ರಿಯುದ್ಧ ಹೂಡಿ ಪಾಂಡವರನ್ನು ಧ್ವಂಸ ಮಾಡಿಬಿಡುವುದಾಗಿ ಪ್ರತಿಜ್ಞೆ ಮಾಡುತ್ತಾನೆ. ದುರ್ಯೋಧನನೇ ಎಷ್ಟೋ ಬಗೆ ಯಾಗಿ ಹೇಳಿದರೂ ಅವನ ಕೋಪ ಇಳಿಯುವುದೇ ಇಲ್ಲ. ಬಲರಾಮನು ಮಾತ್ರ ಪರ್ಯಾಯವಾಗಿ ಅವನಿಗೆ ಉತ್ತೇಜನ ನೀಡುತ್ತಾನೆ. ಆಗ ಆತನು ದುರ್ಯೋಧನನ ಮಗ ದುರ್ಜಯನನ್ನು ತನ್ನ ಬಳಿಗೆ ಕರೆದು—"ಅಭಿಷೇಕ

ವಿಲ್ಲದೆಯೇ ಬ್ರಾಹ್ಮಣವಚನದಿಂದ ನೀನು ರಾಜನಾಗು" ಎಂದು ಹೇಳುತ್ತಾನೆ. ಇದರಿಂದ ದುರ್ಯೋಧನನಿಗಾಗುವ ತೃಪ್ತಿ ಅವರ್ಣನೀಯ. ದುರ್ಯೋಧನನ ಮರಣವಾದ ಬಳಿಕ ಧೃತರಾಷ್ಟ್ರ ತಪೋವನಕ್ಕೆ ತೆರಳಿದರೆ ಅಶ್ವತ್ಥಾಮನು ತನ್ನ ಪ್ರತಿಜ್ಞೆಯಂತೆ ಸೌಪ್ತಿಕವಧಕ್ಕಾಗಿ ಬಾಣವನ್ನು ಹಿಡಿದು ಹೊರಡುತ್ತಾನೆ.

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ಧೃ ತ ರಾ ಷ್ಟ್ರ

ವೃದ್ಧನೂ ಅಂಧನೂ ಆದ ಧೃತರಾಷ್ಟ್ರ ತನ್ನ ಹೆಂಡತಿಯೊಡನೆಯೂ ಇಬ್ಬರು ಸೊಸೆಯರೊಡನೆಯೂ ತೀರ ಚಿಕ್ಕವಯಸ್ಸಿನ ಮೊಮ್ಮಗ ದುರ್ಜಯ ನೊಡನೆಯೂ ಯುದ್ಧಭೂಮಿಗೆ ಬಂದು ಅಲ್ಲಿ ಭೀಮನ ಗದೆಯೇಟಿನಿಂದ ತೊಡೆಮುರಿದು ಉತ್ಕ್ರಮಣೋನ್ಮುಖನಾಗಿ ಬಿದ್ದಿದ್ದ ಮಗ ದುರ್ಯೋಧನನನ್ನು ಹುಡುಕುವ ದೃಶ್ಯ ಎಂತಹವರ ಮನಸ್ಸನ್ನೇ ಆದರೂ ಕರಗಿಸಿಬಿಡುವಂತಹುದು. ಆಗ ಅವನಾಡುವ 'ಓ ವಿಧಿಯೇ! ನೂರು ಪುತ್ರರನ್ನು ಹೆತ್ತೂ ಒಂದುಸಲ ವಾದರೂ ಪುತ್ರದತ್ತವಾದ ತಿಲೋದಕವನ್ನು ಅನುಭವಿಸುವ ಯೋಗವೂ ಈ ಧೃತರಾಷ್ಟ್ರನಿಗಿಲ್ಲದೆ ಹೋಯಿತೆ?' ಎಂಬ ಮಾತು ಅವನ ಹೃದಯಾಂತರಾಳದ ದುಃಖದ ದಿಕ್ಸೂಚಿ. ಅಶ್ವತ್ಥಾಮನ ವಿವೇಕಹೀನ ಪ್ರತಿಜ್ಞೆಗೆ ಬಲರಾಮನು ಸಾಕ್ಷಿಯಾಗಿದ್ದುದು ಧೃತರಾಷ್ಟ್ರನ ಮನಸ್ಸನ್ನು ಕದಡಿಬಿಡುತ್ತದೆ. ದುರ್ಯೋಧನನ ಮರಣದಿಂದ ರಾಜ್ಯಾದಿಗಳ ಬಗೆಗೆ ಧೃತರಾಷ್ಟ್ರನು ಜುಗುಪ್ಸೆಗೊಂಡು ತಪೋವನಕ್ಕೆ ತೆರಳಿದುದು ಮುಂದಿನ ಸೌಪ್ತಿಕವಧದ ಸೊಂಕು ತನಗಿಲ್ಲದಿರಲೆಂದೇ ಇರಬೇಕು.

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